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PUBLIC SPEAKING
FOR BUSINESS MEN

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PUBLIC SPEAKING FOR BUSINESS MEN

BY

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FIRST EDITION
NINTH IMPRESSION

McGRAW-HILL BOOK COMPANY, INC.
NEW YORK: 370 SEVENTH AVENUE
LONDON: 6 & 8 BOUVERIE ST., E. C. 4
1923

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PRINTED IN THE UNITED STATES OF AMERICA

THE MAPLE PRESS YORK PA

PREFACE

The purpose of this book is to illustrate the principles of public speaking in the more practical and familiar types of address that prevail today. Timeliness is a distinguishing factor in the effective speech. The good speaker fashions his talk to meet present, immediate and temporary interests that arise from a unique combination of audience and occasion. For this reason few speeches have permanent value. Most of them are naturally too local and restricted in subject matter and appeal to be printed, and those that are published are often disappointing because they lack the necessary energy and emphasis of the speaker's voice and bearing.

The political, forensic and oratorical types of a generation ago are, as a rule, comparatively remote in content and style. They furnish few directly helpful suggestions, and are rather discouraging to the man who must talk about clothing, machinery, taxes or sales campaigns. The best speeches of all ages can, of course, make important contributions to the general culture of the student, and a liberal education is of decided advantage to every speaker. The speech is inevitably a reflection of the man. This book stresses in discussion and assignments the need of enriching and developing the whole mind. But it is written on the assumption that the ideal speech, even when it is concerned with the generalities of life and character, is practical in purpose and technical in means. The public speaker must have a vocational skill. He must take his audiences as he finds them and hit a given target with the first shot. He cannot compose a speech as whim or earnest conviction dictate, and send it about the country in a book until it finds congenial readers. He must be steeped in the best methods and devices of current practice.

The speaker must make his own speeches. Memorizing and rehearsing well-known speeches not only puts off the real business of the student but is frequently harmful. It is exhibitional, instead of practical and communicative. The prize declaimer may become a good actor or reciter; he less easily attains success in public speaking. The incidental benefits of declamation—enunciation and pronunciation, voice and vocabulary building—may be more economically and wholesomely gained by earnest, intelligent practice in reading aloud.

This text is intended not only for executives and others already active in business, but for classes of college grade. The assignments have been used by the writer for several years to encourage self-reliance and variety of effort. They meet every common situation for the speaker on business or other topics. There are many exercises in cooperative leadership, in arranging meetings and planning programs, in finding and adapting live subjects for talk. The common aim is to generate self-activity in thought and action. Students pride themselves in meeting this test like men and not like irresponsible school boys. They rarely fail to do the work assigned by a chairman or a committee in the execution of a class enterprise.

Confident, intelligent practice is the chief means of developing speakers. The instructor will do well, at first, to overlook some of the individual crudities in speech and manner. He can afford to praise what is good and limit his criticism, for the time being, to the availability of the subject and the details of selection and preparation. At the close of the session he may discuss the more obvious and characteristic defects.

The student must early acquire a sense of reality in his study. He must get the habit of seeing the class as a real audience to be informed, inspired or entertained. The young man who memorizes a passage from a newspaper or book and recites his lesson, should be kindly but firmly awakened from his abstraction by interrupting questions designed to make him think actively and talk extemporaneously.

The sequence of chapters and assignments need not be rigidly followed as given in the book. Classes and conditions naturally vary. But the writer hopes that instructors will find this a usable practice book in answering the question, "What shall I give them next?"

W. G. HOFFMAN.

BOSTON, MASS.
September, 1923.

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PUBLIC SPEAKING FOR BUSINESS MEN

CHAPTER I

THE RIGHT POINT OF VIEW

Public speaking is now so common in business that it has joined those other speech arts, advertising, salesmanship and letter-writing, as a subject for systematic study. The executive who cannot speak with confidence and skill in a conference, before a group of associates or a board of directors, at a dinner or convention, is failing in a major responsibility. He is unable to get a satisfactory hearing for needed changes and policies, or is missing opportunities for expanding the goodwill of his company and of advertising it in a dignified and effective way.

Leaders as Speakers.—But there is a still more practical demand for trained speakers. Business is beginning a deliberate effort to get back from the "soulless corporation" attitude to something like the more social, intimate, man-to-man conditions of other days. The "industrial engineer" is succeeding the "efficiency expert." "Humanizing" industry is no longer a vague sentimentality, but a real and important problem. Employment management and the promotion of cooperative associations and enterprises require men who can talk well to groups large or small. The rank and file of employees who possess initiative and exceptional ability are being encouraged to come forward with their helpful ideas. The "cog in the machine" is urged to be somebody, to show and use his individual capability.

Leadership must first express itself in speech. One must know how to ask for things, how to explain things, and how to speak persuasively enough to win the active support of others. Doing business is chiefly talking business. Resourcefulness and adaptability in speech may be regarded as essential to success in every occupation. The remarkable growth of interest in oral English and public speaking is evidence enough that men and women everywhere appreciate this fact. Many expect too much, however, from a few hours of study. Glibness, mere fluency, is of little value. Good speech is founded on good thinking, and the tree of knowledge is not a mushroom growth.

Business is a much more comprehensive matter than it used to be. Politicians wait upon it, peace conferences anxiously seek its advice—and disregard it; domestic and international affairs revolve about it. The business world, directly or indirectly, includes everybody in civilized countries. Business talks are more numerous than any other kind, and the ever-increasing complexity of society will bring its members together more and more for counsel and inspiration. Not long ago it was thought that the printed page would make public speaking almost obsolete, but man is too social and emotional to be satisfied with the silent page alone. He will always need the personal presence and the living voices of leaders to guide and arouse him. Print, pictures, telephone and radio are added uses and pleasures, but cannot alter the fundamental importance of public speaking. The business man studies it as a necessity, not as a luxury. He would avoid it if he could, but recognizes the fact that more and more such evasion will handicap the intelligent conduct of his affairs.

Characteristics of the Business Talk.—The discussion of local and more immediate problems has given rise to a comparatively new type of public speaking. It is more informal, colloquial and conversational than most of the classic, or traditional, models. In fact, the content and form of the ordinary business address are so different from those of the older types that at first glance there seems to be little value in studying them. There are no new principles involved, however; there is only a readjustment such as we have in "business English." The art of composition and presentation is applied to another and a more homogeneous and restricted subject matter.

Public speaking today is less exhibitional and more truly communicative. It lacks the "grand manner" associated with well-known orators, but its greater simplicity may be just as eloquent. This same change in style is noticeable in fiction, drama, acting and other speech arts. Practicality and realism are the fashion in this day of wider education and industrial expansion. Speaking is apparently easier, a fact which has misled many into wrong conceptions of the basic nature of the art. Indeed, they make no art of it at all. Their speeches retain the diffuseness and lack of studied organization characteristic of conversation. Their language is not accurate and vivid, their voices lack force and distinction, their bearing on the platform is without authority and poise. Art that is long and sometimes laborious is needed to correct these defects.

Plato defined public speaking as the art of persuading men. We speak for the same purpose today and need the same tools to accomplish the desired result. Thought, language, voice and action must coordinate for concentration, clearness, conciseness and completeness. Problems of selection, arrangement and emphasis, of enunciation, energy and resonance, are present in the most unpretentious talks. A great deal of thoughtful, intelligent practice is necessary to acquire a confident and ready skill in effectively solving them. The schools of Greece and Rome required the most rigorous course of study for the public speaker. Before the orator was allowed to go before the public he had to gain a sound fundamental knowledge of all the arts and sciences available, and had to spend years in the study and practice of his own art. Cicero and Quintilian were philosophers and scholars, the most broadly educated men of their day, and the greatest orators. Their books on public speaking are still the basis of our modern writings on the subject, and much of the filler, too. The same kind of comprehensive training is perhaps not necessary in our time, but the best speakers must still be philosophers and students, cosmopolitan in their interests and accurate and detailed in the knowledge of their subjects and their presentations.

The Conversational Style.—Public speaking is commonly described today as heightened conversation. This is a good definition if the implications in both words are fully understood. A speech should be forthright and sensible, good-humored and enthusiastic—conversation at its best. The conversational idea reminds you that you are talking to a specific audience and with a definite purpose, in much the same way that you would engage in a spirited discussion with an individual. It emphasizes communicativeness, sincerity and directness. It condemns empty rhetoric, conventional and artificial language.

On Being Natural.—But remember that the exhortation to be conversational also has its limitations. It sounds like the futile advice, "Be natural." For most of us to be natural is to be in some measure awkward, slouchy, indistinct, dull, slow or monotonous. The natural thing is often so inferior that man has to cultivate it and make it artistic—useful and beautiful. In speech we see the whole struggle for civilization reflected. Compare the grunts of the savage with the highly complex language we speak, the vocabulary of the illiterate with that of the educated man, the meagre words and ideas of the child with the equipment of the adult. To be natural is not enough for most men. They need cultivation before they are ready for public appearance. That easy, "natural" manner that characterizes the work of the best actors and public speakers, and which makes one think that anybody can do it, is simply the highest art—the art that conceals art—and is the fine product, as a rule, of years of study and experience.

Misconceptions.—The business man too often thinks it is only the showy, declamatory, elocutionary speaking that has art. This is usually bad art because it distracts, deflects attention from the purpose and the subject of the speech to the manner, and fails to attain the desired end. But it is almost as serious a mistake to be satisfied with the trite formula: Have something to say and say it. That sounds honest and easy, and is responsible for much dull speaking. It is only the trained speaker who combines the critic sense with the creative faculty, and who knows whether he has something to say (of interest to his audience) and whether he is saying it (convincingly and persuasively.)

The Definition Defined.—In addressing an audience the conversational element and attitude must be *heightened*. Heightened means intensified, elevated, exalted. On the platform the speaker is raised to a leadership that demands, for one thing, much greater knowledge of the subject. He should have also skill in deciding what to omit and what to stress, and understanding of the principles of attention, of unity and variety. In other words, the business man must realize first of all that public speaking has a technique just as definite and substantial as have salesmanship, advertising and letter-writing. He must seek proficiency through conscious and properly directed effort.

He will avoid the casual, slipshod, unprepared manner of ordinary conversation and give his speech the focus and energy of heightened conversation.

Acquiring Confidence.—"Keep your mind on the other man"[1] is a slogan of salesmanship. It is also excellent advice for the public speaker, not only in getting the right point of view toward his subject and his audience, but in escaping stage fright. The business letter writer calls it the "you attitude." George Herbert Palmer advises that you lean upon your subject to get confidence and mastery in speech. These are all ways of saying you must be objective, not subjective. Look out, not in. You have a definite message to bring to your audience. You will not be disturbed about the exhibition you are going to make because you are not going to make one. You will not speak to "show off." Your audience will not gather to admire you or to criticize you, but to get something to repay it for the time and attention it gives you. Notice how an audience behaves in the theatre. It has not come consciously to observe the actors. The play's the thing. The audience is absorbed in the story. The actors are submerged in their parts—in their message, and the audience forgets them or takes them for granted. You, too, even if you cannot hide entirely in your subject or behind it, can lean upon it.

Forget yourself, lose your self-consciousness, by being as clear and helpful as you can. Talk *to* and *with* your audience, not *at* it. You may in a very real sense converse with it. It replies, even though it does not speak aloud. Its looks and attitude bespeak approval, indifference or question. You anticipate queries, objections or difficulties. Your problems in bringing home to your listeners the possibilities of your subject absorb your attention and lead you to active, purposeful concentration and study.

Don't attack your assignment grimly or desperately. The young speaker is often urged to summon his will to the task, to remember what others have done, etc. Reinforce your self-respect by all means, but don't dwell upon it over-much. You may fail to attend properly to the business you have with the audience. How far would a singer or a ball-player get if he spent most of his time worrying about the moment of stepping out before his public? Of course he thinks about it, but with a sense of proportion. He knows that his salvation is in preparation and study and practice, and when he is ready he is eager to go. He discounts his nervousness. He knows that what he has done he can do again, even though he does not do it quite so easily or quickly or skilfully as he hopes to do. Preparation is the mother of confidence. The prepared speaker knows what he is going to say and do.

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[1] See J. M. Clapp, "Talking Business."

The Advantage of Fear.—The man who lacks any fear of an audience often lacks imagination and sensitiveness. He may not appreciate his responsibility and may be easily satisfied with an indifferent performance. Many great speakers have confessed to nervousness, depression and fear of failure. They always had a wholesome respect for their audience, and this state of mind drove them to careful preparation for every occasion, great or small.

Diffidence.—There are comparatively few persons who are not diffident—afflicted with embarrassment before some person or group, even though they are at ease and freely communicative with others. The professor and the ice-man may be dumb in each other's presence in spite of the fact that they are voluble enough elsewhere. The wisest or wittiest man may seem dull among men of different training or experience. He has little to say and is keenly aware of his self-consciousness and futility. There is simply no common ground of interest large enough to promote "shop talk" of comparison, disagreement, question and narration, whether the talk is of a common occupation or stimulated by common interest in religion, politics, baseball or fishing.

Diffidence is converted into confidence by an atmosphere of congeniality. Dr. Richard C. Cabot in "What Men Live By" speaks interestingly of this:

> You can "get the jump on" another's diffidence if you shoot into his soul a message of welcome, of encouragement, of faith in his power to do something better than he has yet done. You do not wait for him to show his best. Your impulse of welcome breaks down his reserve, melts his shyness and brings him nearer to the thing that you expect of him. This is mirrored in his face. You see it, and your original faith is reinforced. You follow up the trail of sparks which you have spied within him; the spirit and exuberance of your quest redoubling in him the fire which you seek.

Diffident Persons Often Good Speakers.—This bit of psychology explains the fact that many shy persons are nevertheless excellent public speakers. On the platform they are free of the aggressive or challenging or competing or impatient personalities who press them too closely in conversation. The larger audience is comparatively remote and impersonal, and yet it is near enough to encourage with its attention, sympathy, patience and approval. The speaker is not hurried or interrupted. The faces about him are kindly, helpful, expectant.

Sympathy between Speaker and Audience.—For the same reason public speaking may be more intimate and personal than conversation. Most people are reticent when it comes to talking about the facts and emotions that really govern them. They are afraid of sounding silly or bookish. They fear the jibe or cynical smile.

The author and the public speaker have the time and the means to create moods and attitudes in their readers or audiences. Suspicion and the conventional suppression of feeling are not present to discourage warmth of expression. Conversations in the best plays or novels seem natural enough, and absorb us and thrill us with their wisdom or smartness, humor or pathos. If these were actual conversations of real life, they would probably be called stilted or sentimental, affected or impossible.

In the next chapter will be noted the importance of planning and preparing for a definitely visualized audience. There is no distortion of the essential elements of the picture if the speaker imagines his audience to be thoroughly congenial and sympathetic.

One way to confidence, then, is through objective preparation. Get ready calmly and relax. Read over and over again these words of William James in "Talks to Teachers."

> Stated technically, the law is this: *That strong feeling about one's self tends to arrest the free association of one's objective ideas and motor processes.* We get the extreme example of this in the mental disease called melancholia.
>
> A melancholic patient is filled through and through with intensely painful emotion about himself. He is threatened, he is guilty, he is doomed, he is annihilated, he is lost. His mind is fixed as if in a clamp on these feelings of his own situation, and in all the books on insanity

you may read that the usual varied flow of his thoughts has ceased. His associative processes, to use the technical phrase, are inhibited; and his ideas stand stock-still, shut up to their one monotonous function of reiterating inwardly the fact of the man's desperate estate . . . .

Now from all this we can draw an extremely practical conclusion. If, namely, we wish our trains of ideation and volition to be copious and varied and effective, we must form the habit of freeing them from the inhibitive influence of reflection upon them, of egotistic preoccupation about their results. Such a habit, like other habits, can be formed. Prudence and duty and self-regard, emotions of ambition and emotions of anxiety, have, of course, a needful part to play in our lives. But confine them as far as possible to the occasions when you are making your general resolutions and deciding on your plans of campaign, and keep them out of the details. When once a decision is reached and execution is the order of the day, dismiss absolutely all responsibility and care about the outcome. *Unclamp*, in a word, your intellectual and practical machinery, and let it run free; and the service it will do you will be twice as good. Who are the scholars who get "rattled" in the recitation-room? Those who think of the possibilities of failure and feel the great importance of the act. Who are those who do recite well? Often those who are most indifferent. *Their* ideas reel themselves out of their memory of their own accord. Why do we hear the complaint so often that social life in New England is either less rich and expressive or more fatiguing than it is in some other parts of the world? To what is the fact, if fact it be, due unless to the overactive conscience of the people, afraid of either saying something too trivial and obvious, or something insincere, or something unworthy of one's interlocutor, or something in some way or other not adequate to the occasion? How can conversation possibly steer itself through such a sea of responsibilities and inhibitions as this?

Practice.—Repetition, experience, promotes confidence and success in public speaking as in everything else. Learn to do by doing. The opportunities for practice are almost unlimited. Beginning with the small jobs will give you poise and assurance for the larger, more responsible ones. Give short informal talks to the members of your club, fraternity or other organization. Take part in debating a motion, act as secretary or chairman, speak at a dinner, or introduce a guest. Students gain enormously in ease after their first talks. They begin to feel that "there's nothing to it" and often enough fall victims to overconfidence and laziness.

ASSIGNMENTS

1. The first two or three class periods may be profitably given to informal discussions of current questions on which the members have already an available stock of ideas. Every student should be encouraged to contribute something to the consensus or group opinion concerning several of the following topics. If local or more inviting questions are suggested, discuss those instead:

Unemployment Insurance
The Sales Tax
A Minimum Wage
Government Ownership of Railroads
Government Ownership of Coal Mines
Cooperative Marketing
Prohibition
Cancellation of the Allied Debt
The World Court
The Trade Union
The Eight-hour Day
Old Age Pensions
Daylight Saving
The Farm Bloc
Manufacturers' and Retailers' Associations
The Housing Situation

2. Read aloud the following passage from Emerson's "Self-Reliance." Study its meaning in detail and then give it in earnest conversational fashion, as if you enjoyed it:

> To believe your own thought, to believe that what is true for you in your own private heart is true for all men—that is genius. Speak your latent conviction and it shall be the universal sense; for the inmost in due time becomes the outmost, and our first thought is rendered back to us by the trumpets of the Last Judgment. Familiar as the voice of the mind is to each, the highest merit we ascribe to Moses, Plato and Milton, is that they set at naught books and tradition, and spoke not what men, but what they, thought. A man should learn to detect and watch that gleam of light which flashes across his mind from within, more than the lustre of the firmament of bards and sages. Yet he dismisses without notice his thought, because it is his. In every work of genius we recognize our own rejected thoughts; they come back to us with a certain alienated majesty. Great works of art have no more affecting lesson for us than this: they teach us to abide by our spontaneous expression with good-humored inflexibility then most when the whole cry of voices is on the other side. Else tomorrow a stranger will say with masterly good sense precisely what we have thought and felt all the time, and we shall be forced to take with shame our own opinion from another.
>
> There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power

which resides in him is new in nature, and none but he knows what that is which he can do: nor does he know until he has tried. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have His work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said and done otherwise shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you, the society of your contemporaries, the connection of events. Great men have always done so, and confided themselves childlike to the genius of their age, betraying their perception that the eternal was stirring at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same transcendent destiny; and not minors and invalids in a protected corner, not cowards fleeing before a revolution, but guides, redeemers and benefactors, obeying the Almighty effort and advancing on Chaos and the Dark.

CHAPTER II

COMPOSING THE SPEECH

The ease with which most good speeches seem to be made is discouraging to the beginner. He attributes it to a gift or temperament that is not in him. He sees only the finished product and scarcely gives a thought to the process of manufacture that has preceded the speaker's appearance on the platform.

Impromptu.—Seldom do you hear a good off-hand, impromptu, speech, one that is made without previous preparation. Chesterton tells of a gardener who overheard his master declaiming: "Mr. Speaker, had I for one moment thought of the possibility that you would call upon me this evening," etc. Chesterton adds: "It takes a long time to prepare an impromptu." If a man is called upon unexpectedly, and does well at a moment's notice, it is usually because he has faced the same kind of situation before, and may use appropriately the same ideas and illustrations that were acceptable at that time. He is giving in reality a prepared talk. Or it may be that the occasion presents a very specific suggestion that can be amplified into an effective short talk. Every speaker should get all the practice he can in rising to talk on a motion or otherwise to take part in the discussion which every society affords. This helps to preserve the coolness and fluency of conversation and makes it possible to declare oneself instantly if he is moved to. But the experienced speaker is warned by the familiar beatitude: "Blessed is the man who hath nothing to say—and cannot be persuaded to say it."[1] He is at least very brief and saves his reputation for good sense and good speaking.

Nothing to Say.—Suppose that you have promised to speak on a given occasion. A moment later you may regret your rashness and give way to a panicky feeling of emptiness, "I haven't anything to say." Everybody who writes or speaks to the public suffers from this thought before almost every piece of work. The editorial writer wonders every day how he will fill his alloted space with fresh and interesting comment on current events; the special writer worries about his page for the Sunday paper; the "colyumist" is driven to chronic melancholy in his efforts to give you a comic column every day. All spend their lives in the hunt for "copy," something to tell their public. The occasional writer and speaker must also learn to find copy, and he is usually more successful because he has more time for discovery and reflection—even though the daily worker often develops through his grind an astonishing resourcefulness and facility.

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[1] See Brander Matthews, "Notes on Speech-making."

The Audience and the Purpose of Speaking.—To be more definite, let your first inquiries concern your audience. Who are they? Why have they come together? How long do they expect you to speak? Who else is to speak? Who will introduce you? Visualize your audience. See yourself on the platform or at the table. Forecast conditions as accurately as possible. Forewarned is forearmed.

The Purpose of Speaking.—If the meeting or dinner is to celebrate a birthday or an anniversary or a holiday, or has any definite purpose or business, your subject is clearly limited to what is appropriate for the particular discussion. As Professor Genung has said, you should seek the object before you choose the subject. If the object is to gather in praise of Washington, you won't regale the audience with an account of your trip to Madagascar. On the other hand, you have more latitude than you might expect, because the life of a national hero touches an audience at many points. The purpose of your listeners may be to honor the memory of Washington, but your own purpose or aim or end is to *inform* them about the life of Washington, or to *impress* them with his heroism or statesmanship or patience, or to *convince* them of the wisdom of his isolation policy, or to *persuade* them to think cheerfully about, and to work actively for, one's community or country, as Washington did, in spite of jealousy, stupidity and meanness.

By taking one point of view or another you are trying to make Washington vital to that audience, to link him in some way with the business and desires of every man and woman present. You anticipate the indifferent (and most listeners are just that), or the cynical or dull by challenging their implied question: "What is there in all this for me?"

So your declared topic, "Washington," may be only a starting point for a very practical discussion of perplexing strikes or taxation or unemployment. It is best on these "harmony" occasions, however, to avoid anything that may arouse prejudice, rancor or strong opposition, because this would defeat your purpose of inspiring an audience to kindlier and more loyal activity through the contemplation of a noble career.

Choosing the Subject.—Perhaps you are more likely to talk at a dinner of your class, club or fellow-employees. Finding a subject is much the same problem in all of these. Entertainment and inspiration are your ends. Your subject may be the comic or the impressive review of the association's history. It may be a few suggested changes or additions to the club's program for the coming year. It may be a grievance, a problem, a solution, a plea for action on the part of the members to secure higher wages, or get more members. Your subject may be simply the telling of stories and reminiscences about popular members. Remember that brevity is a great virtue at dinners unless you are the speaker of the evening with a special topic. Then you may speak on any subject provided it isn't gloomy or acidly argumentative or technical, and provided you know enough about it to make it interesting. It may be "Railroad Rates," "The City Dock," "Mining in Mexico," "With Wrangel in Russia," or any other subject which you have experienced and have given study and reflection.

That good business man and speaker, Chauncey Depew, is well worth studying in regard to the choice of a subject. He has been a speaker at every conceivable kind of dinner or situation. He has talked to New England, Dutch and Irish societies, to the graduates of medical, religious and engineering schools, and to tramps. He has welcomed famous visitors, given loving cups, laid cornerstones and unveiled a statue of himself. In all this variety his formula is simple. He begins with a few words of greeting and understanding for the particular audience; he reviews briefly any stirring history that may be associated with the occasion; he tells stories, not very often "funny" ones, but anecdotes, incidents, bits from the lives of famous persons or places; and he concludes with a word for the future, a congratulation or a paragraph that touches the good-will or generosity of the group. He never forgets the nature of his audience and he always looks for the story, the narrative.

Even though your talk is on the "Manufacture of Steel" or "The Law of the Logarithm," you can find its story or romance. Notice that the advertiser of breakfast foods, vacuum cleaners, watches, automobiles, insurance, paint, never resigns himself to the commonplace. He tries to glorify the dish-mop by building a drama of life about it—and he often succeeds. He finds the story. "Pause," he says, "and hear what happened." You listen, and that mop is ever after a bit more dignified than its fellows.

In class work you may choose any topic that you happen to hit upon—college athletics, the honor system, the World Court, compulsory arbitration, an article in a magazine or newspaper. On the other hand a whole book full of subjects and attractive titles may yield astonishingly few suggestions, because you have no background of reading or experience to provide the initial interest. Students often have little invention or resourcefulness in finding subjects because they have no fundamental interests. Their courses of study ought to furnish innumerable questions for discussion. History, science, economics, psychology, sociology, politics, business, art and literature bristle with live material of importance to everybody. If the student takes them as a necessary bore, matters of academic points (credit or failure that affect only the business of getting a degree) he naturally will see nothing in them for a speech.

But every young man has a lively interest in something or somebody. Current events, prominent writers or politicians, the latest popular book or play, the social life about him, experiences on the farm, "on the road" or in the factory, a vacation trip, what the college needs, are all subjects of attractive possibilities.

Out of the class room a speaker rarely has any trouble in finding a subject. Usually the occasion suggests at once the limited range of subjects that are appropriate. If there is nothing definite in the occasion and one is asked to speak on "anything," it is because he is or has been closely connected with the group he is to address, or because he has achieved success in some occupation. In the one case the subjects will be prompted by mutual experiences. Greeting, carefully selected reminiscence, changes, problems solved and still to be solved, tentative solutions, a bit of prophecy or warning, a closing word of good cheer, and the thing is done.

If you are invited to speak because you know something about marketing, manufacturing or anything else, you will naturally choose your subject from vital experience. Your real problem is that of selecting details that can be made important and stimulating to your audience.

As a rule, little reading is necessary for a particular speech. Details may be verified, a few sub-topics amplified, but the subject and content, to be successful, must be drawn from familiar, well-tested reading and experience of the past. A practical speech is always reminiscent, a part of your inner life, "where you live," not the result of a few days cramming.

Live Your Subject.—Phillips Brooks used to say he had only one sermon. He meant that he told over and over again the story of the better life, expounded it and tried to live it himself. There is one great secret of effective speech-making: Live your subject. Milton said a man cannot write a poem until he lives a poem. You must experience your subject as one is said to "experience" religion. You don't "know" it until you "realize" it, until it is real to you through vivid thinking, contact and, familiarity. You cannot talk authoritatively or convincingly about life in the trenches unless you have lived it, or about what the workingman wants unless you are one or have been one and can recall the experience with sympathetic imagination. This does not mean that you cannot talk about Napoleon or Lincoln because you did not meet them in person. It means that you can talk about them only when your reading has so interested you that you recreate them and live with them in the camp, in the council-room, in the home, in temptation, in despair, in weakness, triumph or defeat.

Making a Subject Appropriate.—It is not the subject, but the failure to adapt it to the audience that accounts for so much poor speaking. A banker may talk well about investments, taxes, or foreign trade, but he cannot give the same speech to high school pupils, farmers, mechanics and manufacturers. The groups differ greatly from one another in experience and interests. "Foreign trade" is a good subject for all of them, but all ask for different pictures. A different set of questions and answers must be drawn up for each. The boy is interested in the romance, the adventure of the business, and sees in it opportunities for good jobs. The speaker must answer his eager inquiries. The farmer looks for a chance to sell his surplus wheat and corn. The mechanic asks whether there is an outlet for over-production in typewriters or automobiles. He is always interested in details that insure plenty of work at good wages. The manufacturer is puzzled by the complexities of introducing his product to a foreign people. He wants to know about agents, advertising mediums, competition, costs of transportation, tariffs, packing, and the like.

It seems obvious to say that the talk for manufacturers will not "go" as well before farmers or high school boys, but that is the kind of blunder often made by speakers. They are aiming at no one in particular and their random shots fail to strike the interest of their listeners.

But this is not the worst fault. Many speakers apparently have no faith at all in human intelligence. They dislike to give their audiences credit for knowing anything. A college student will vigorously announce that "this college needs a new athletic field" and will put his audience to sleep with the dull recital of matter that has been stale campus talk for years. His proper theme, where to find a suitable and available location, and how to raise the funds for the project, he never mentions.

How many times does one hear from the platform that American business men do not pack goods properly for South Americans, that the English and Germans study their customers, etc.? We could stand the tiresome "news" if it were accompanied by a few illustrations, a few good stories that would dramatically decorate the old legend. But the alert speaker knows it is better to omit this generality or to show that it is exaggerated by referring to conspicuous successes in meeting the requirements of the trade.

Men supposedly expert in public affairs will retell what everybody has read in newspaper headlines. A brief review may be necessary to introduce something else. It may serve as preliminary explanation, but no amount of solemn asseveration can convert it into information.

"Put yourself in his place" is everywhere the first rule of action in dealing with your fellows. You speak to get a specific reaction. You instinctively adjust your conversation in some measure to the varying temperaments and mental contents of your acquaintances. Why is it that the more obvious differences in audiences are so frequently overlooked—as well as the obviously common knowledge they share with us? Chiefly because the speaker does not think of his audience at all during his preparation—except with fear. His attention is misdirected by the trying exhibition he is about to make and by his absorbing desire to go through it as respectably as posssible. The conversational attitude is absent. He has no distinct picture of any individual whom he is to address and who is constantly asking questions which the speech must answer. George M. Cohan used to say that he wrote his plays for the approval of the boy in the gallery. That boy was always looking over Cohan's shoulder, criticising ideas, words, scenes and climaxes. As you plan, and write and reflect, ask yourself how much your audience knows of this subject. If it is a very familiar one, show it in a new light, give new illustrations or draw different conclusions.

If the speech is to be on a technical subject or one with which the audience has little or no acquaintance, a carefully prepared introduction is necessary. The average mind dislikes to grapple with the entirely new thing and must be coaxed or caught unawares by connecting the subject with a familiar and vital experience, by explanation or story. You can, in a large sense, adapt almost any subject of genuine interest to the needs and desires of your audience. Read the special articles in the Sunday papers—or rather their first paragraphs. The subject may be drivel or something apparently hopeless as "copy" to attract the jaded reader, but the first words often capture his attention. Presently he finds himself contentedly browsing through something that may have been snatched almost wholly from the encyclopedia. His desire for entertainment has been appealed to with fair success.

Finding Common Ground.—If you disagree with the majority of your listeners, begin on a note of agreement. Establish as large a common ground as possible. Respect opposing opinion and show the audience that you are perhaps not so far apart as they may think. You do not wish to triumph or to show your cleverness or superior intellect, but to win cooperation, to discuss seriously but good-naturedly with equals a debatable question in the interest of truth and material advantage.

Appeal to the Strongest Motives.—Every subject may be tested by the audience's desire for gain as well as its passion for entertainment. In the light of a profit your most serious or mirthless subject becomes interesting and vital. Add cheerfulness, good humor, and your success is complete. A. E. Phillips in his book, "Effective Speaking," has a suggestive chapter headed "Action and the Impelling Motives." He says you get action by appealing to one or more of these motives: self-preservation, property, power, reputation, affections, sentiments, tastes. These may sound a bit academic or remote, but examine the business of buying and selling ever so casually and you will see that it is not only built on these motives, but that it lives on them.

Self-preservation.—Show how to preserve that slim, youthful figure, keep or recover the mass of wavy hair, save the teeth, get rid of indigestion, rheumatism and "that tired feeling." How can we save our money, save our crops from pests, save our country from invasion, commercial or military? Tell us how to be preserved from a thousand and one things, and we listen greedily.

The appeal to *property* has an even better chance to win. It is more constructive, more inviting. Men are never too busy or too preoccupied before the prospect of making money. Their lives are spent in the pursuit of property. It is the business of getting a living. The property motive made the steam-engine, the Ford, the World War and the revolutions that followed. Speak in its name and leadership is thrust upon you.

Power is akin to property as a lever for moving audiences. Show them the road to success, skill, control of others, office, patronage, notoriety and fame.

Reputation is a motive that makes the glue of society. It holds it together. Men are imitative. They follow tradition and convention, and they like to be thought well of. They have a common code of ideals and a common stock of ideas. Many would rather die than be found lacking in certain principles of conduct. "What will people say?" affects them more than "How much is there in it?"

"Keeping up with the Jones's" is the chief hobby of millions. They must be up to date, in the fashion in dress, automobile, slang, dancing, popular music, books and the theatre. Their vanity, their desire for display, is easily played upon by the salesman. "Mrs. Smith bought one this morning," "They're wearing stripes this year," "That's last year's model." Popular education appeals very largely to the same motive. Progress in thought is very slow, but the fashions in ideas change rapidly. Lecturers on current events, on the latest fad or favorite in literature, religion or politics, make it easy for many superficial listeners to accumulate a stock of phrases and gossip that will serve in most conversation as well as genuine thought.

But Shakespeare speaks of the soldiers

> Seeking the bubble reputation
> Even in the cannon's mouth.

The desire for praise or approval is strong in everybody and inspires generosity, heroism, nobility, as well as the petty "showing off." Honesty, loyalty and courage are real and controlling forces in the lives of many who would rather die than fail in them.

The Higher Motives.—Everybody is altruistic as well as selfish. How often has the mother's love for her child been capitalized by the merchant and the speaker? How the insurance companies stress the father's responsibilities to his family. Home and fireside, the oldest subjects, are still the freshest and most sensitive.

The sentiments have always been touched by orators, and the business man lives by them. Good will, honesty, fair play, courtesy, generosity, liberty, duty, religion, patriotism, mean something in every business, but are especially near the surface in every audience. Tears flow easily, sympathy and all brave and generous emotions expand quickly in every group.

Appeal to Taste.—Learn the tastes of your audience and you will have a tremendous help in creating the necessary sympathy. We like those persons who like the things we like, and we take more pleasure in their company. We have a common interest not afforded by our occupations or our families. Golf, books, horse-racing, the stock market, stamp-collecting, are approaches the salesman has long made use of. The public speaker can often estimate the availability of his subject by referring it to these known tastes.

Study Human Nature.—The motives, you see, are many more than need be discussed. They are simply human nature, and you will study them as long as you deal with men and women. They not only guide you in choosing subjects, but they show you what to do with them.

Most successful business men have developed imagination, "common sense," practical psychology or whatever the combination of directness, sympathy and understanding may be called. Benjamin Franklin was an ideal business man. He was so practical, people forgot he was a genius. His "Autobiography" is an honest and shrewd study of himself and his neighbors, and a good textbook for one who wishes to persuade others.

Limiting Your Subject.—When you have found your general subject, your first step in preparing it is to focus it upon your audience in the ways already suggested. It makes considerable difference, too, whether you have five minutes, fifteen, a half-hour or an hour. Only the best speakers can hold an audience longer than an hour, and they take serious risks of failure. If the chairman expects you to speak thirty minutes don't embarrass him by speaking five or forty-five.

You know now what topics you can develop most profitably in the time at your disposal. You would like to talk, let us say, about Mexico. But that is too large a subject. It is appropriate for a volume, but if you try to discuss it in the compass of a chapter you will have only a skeleton, an outline, a mere list of topics and suggestions, none of which you will have time to develop interestingly. Don't wander aimlessly in a large field. The more restricted your subject the better. You can cultivate it and enrich it with color, story, comparison and other details of vividness until the speech has the flavor of you as well as of Mexico in it. So you will draw off a number of definite titles from "Mexico;" such as,

American Oil Wells in Mexico
The Railroad Situation in Mexico
Mexico for the Mexicans
After Obregon—Who?
Making Money in Mexico
A Year in Vera Cruz

Similarly the subject "Some Labor Problems" is too indefinite. It lacks suggestion and direction. Contrive titles that train the study upon one problem and its corallaries, like

Child Labor and the South
Is the Open Shop a Fraud?
Making the Miner a Menace
Revelations in the Building Trades
Must New England Lose the Shoe Market?
The Trade Union and Industrial Democracy

Analyzing Your Subject.—Suppose that you have finally selected and restricted your subject. How much do you really know about it? You can't tell until you have taken in inventory of your knowledge. Take a pencil and jot down ideas just as they come to you. Have you enough? Are they good "copy," worth discussing? Do they give you a chance to interest, to inform, to impress, or to get action? What arrangement will be most effective? Can you develop the leading ideas with proof, testimony, illustration, example, cause and effect—detail enough to make the audience realize as well as hear them? Get the story, the comparison, the contrast. Amplify each topic with answers to "for instance." Put Kipling's "serving-men" to work for you:

> I keep six honest serving-men
> (They taught me all I knew):—
> Their names are What and Why and When
> And How and Where and Who.

Outline and Detail.—Compare the synopsis of a play with the actual performance. As you read the program or a newspaper account, you recognize that here are the same old materials. There are only about thirty original plots in the world. Some critics have boiled them down to ten or eleven, yet there is no end of plays and stories, and there never will be. The shell may be the same, but the filler is always different. The particulars of place, character, incident, point of view, the reaction of each individual upon a given situation, vary enough to furnish the needed freshness and novelty.

Ten men may speak upon the League of Nations in the course of an evening and not repeat or become tiresome. Even when several have the same heads or topics on the subject, there is little likelihood of their having the same filler or detail. Each makes his own picture. You see ten views of an edifice painted from different angles, all interesting because they are both alike and different.

How to "Read Up."—If your stock-taking discloses thinness and lack of filler, if your experience and familiarity with the subject are not adequate, read and talk about your subject. Magazines, trade journals, books, are at your disposal. Use the public library. The librarian or his assistants will be glad to help you. Usually the most recent books are the best for your purpose, though by no means always, because they summarize the contents of others, verify conclusions and add the latest discoveries in your field. Books are tools. Use them as such. Very few repay a word for word reading. They are padded or treat of matters thoroughly familiar to you or not at all helpful in your present case. Examine the table of contents for the description of chapters that look promising. Look through the first and the last paragraphs, the first and last sentences of the paragraphs. Read carefully when you find a passage of value.

Take notes, preferably on small cards, so that later when you are making the plan of your talk, you can arrange and rearrange these details without trouble. Remember that "reading up" for a special occasion is not of much value unless you can recall the striking fact, the impressive statistics, the convincing evidence. That is just the thing you need and just the thing you forget very easily. If you read without taking notes, you may be interested and greatly excited over your "find," but later you will be depressed at the poverty and tameness of your recollection. Like the weaver you have the warp, but you cannot convert it into cloth without filling.

Accumulate a Reserve.—The best and easiest way to be assured of an ample supply is to have a folder or box of clippings. Authors get much of their capital out of note-books, scrap-books and files, and the public speaker must do the same. Cultivate the habit of looking for "copy," whether you get it from print or cull it from your observation and experience. The newspapers are a prolific source. Conversation will yield much if you are a good listener.

The Need of a Plan.—You are now ready to make the plan of your speech. Don't shrink from this. Many young speakers, and older ones too, will exclaim: "I know a lot of good speakers who never make an outline." They've never heard of it or else they think it is a bother and a waste of time. A few speakers may apparently get along pretty well without a plan written out in detail. But it is usually because they have been through the material so often on the platform and in conversation, that a good working plan has unconsciously been made through practice and experiment. There is another class of speakers who do make a great deal more preparation than they will confess. They wish to preserve their reputation for spontaneity. They prefer to have us think they perform the miracle in a frenzy of inspiration. It was to one of this type that Webster said with some heat: "Young man, there is no such thing as extemporaneous acquisition." His magnificent reply to Haynes, several hours in length, was made on the day following the latter's attack. When his friends commented on the brevity of his preparation, he answered: "I have been preparing for that speech for thirty years." His desk was full of notes and passages written out against the day when he would have to defend himself against the charges of his opponents. He used to say that if he had written Haynes' speech himself, he could not have played into his own hands better.

There is a third class, probably the most common of all, who are full of their subject and who are fluent and friendly with audiences. They talk as whim or suggestion of a word or sentence moves them. They often entertain and instruct audiences, but their lack of design, their rambling and verbosity, is fatal to emphasis and action. The listener is attracted by one good thing after another, but fails to get a specific message and frequently wonders at the end what it was all about and why it took so long to tell.

The plan is your great support and consolation. It assures you of something to say and of much of the method of saying it. It protects you against sleepless nights and that all-gone feeling in the stomach as you sit on the platform awaiting your turn. It makes for tremendously increased confidence and ease. It provides the firm introduction, the swift attack and the well-sustained conclusion. It leaves little to chance, or to humiliating reflection of what you might have said and didn't say.

Use of the Pen.—The pen is a great clarifier, a chastener and an inspiration. It clears up foggy thought. If you cannot put down on paper some very definite items, you really have nothing to say. That conclusion at least is definite as well as distressing. But this consciousness of ignorance, of mere cloudy generality, is the first step in your preparation. You will hunt eagerly for suggestion and fact. You will refer them regularly to your pen. You will soon see that you cannot get along without writing. You will understand the value of Anthony Trollope's method. He shocked temperamental artists by confessing that his enormous production of fiction was the result of his eight-hour day. He lived up to it more rigorously than the average mechanic. He recognized the powerful suggestion of words put down on paper. One word simply brought on another to make a sentence, a paragraph, a chapter. Some days the composition was rapid; on others painfully slow, but perhaps those were necessary periods of incubation for the fluency and vigor that followed. Instead of resigning himself to moody despair at the apparent barrenness of his invention, or finding refuge or excuse in sickness or the press of business, he went hopefully to his desk every day even if he "had nothing but a prayer." Begin your plan at once and wrestle with it every day until it is finished.

Nature of the Outline.—There need be nothing formal or elaborate about the outline. It may be long or short; more, or less, detailed. The beginner will do better to set down practically all of the sub-ideas that make the support of his main topics. The essential thing is that these subordinate and amplifying details flow naturally and logically out of the leads. The text books tell us that every good composition must have unity, coherence and emphasis, and your plan will soon disclose the presence or absence of these.

Many speakers find a condensed form of the lawyer's or debater's brief the most practical form of a plan. Its three main divisions of introduction, body or discussion, and conclusion are certainly suggestive. Headings and sub-headings may be expressed in single words, in phrases or in complete sentences. It is advisable, however, to use one type of statement consistently throughout the plan. Outlines made for others to examine must usually be much more detailed to give the necessary clearness, but they yield in return more suggestions to the writer.

Unity.—Unity, oneness, requires concentration of ideas. A single purpose should give point to your talk. Below the title should be an implied demand. "Understand the Land Question of Mexico," "See the coal-miner's life and problems," "Vote for John Smith." You don't put this so bluntly to your audience, but it is your central theme to which every detail of your talk should contribute. Unity makes for conciseness and penetration. It requires the stern elimination of irrelevant narration no matter how attractive it may be in itself or how much time it enables you to use up.

Coherence.—Coherence implies clearness, orderly arrangement. This cohering or holding together is accomplished by means of good sentence structure, connections, transitional words and phrases, although these may often be profitably omitted in oral speech because inflection and pause are clearer and more suggestive. The sub-topics of your outline should be natural and logical supports for their headings. Coherence assures the straightforward movement to your conclusion and shuns the circling or side-stepping or getting off the track that inevitably betrays the planless talk.

Emphasis.—Emphasis is a matter of position and proportion. The advertiser will tell you that the outside of the back cover of the magazine is the best place to advertise—and the most expensive. The inside of the front cover and the two middle pages may be equally or more effective. Make your important point first or last. Give it enough space to set it off further from the rest. It may be best remembered if it comes at the end of a talk of steadily increasing interest. Or it may be better to speak of it at once and refer to it again in the conclusion. Display your wares to the best advantage. Here again the plan is indispensable to the careful speaker.

Illustrations.—Examine the following outlines. One of them seems to contain almost the whole speech. It helps the beginner to retain and recall the material. The shorter ones may look vague to you, but may have arrangement and cues adequate for those who made them if they are thoroughly familiar with the details, and especially if they have previously spoken on the subjects:

HOW THE ADVERTISING CLUB IS SERVING THE CITY

Introduction
- I. Origin of the club
- II. Convention in 1917
- III. Membership in 1923

Discussion
- I. Community advertising and business building
- II. Better Business Bureau work
- III. Educational work
- IV. Better spirit among advertising men

Conclusion
- I. The weekly meetings
- II. The attendance of city executives
- III. Excellent publicity for the city.

RESUMÉ OF INSTITUTIONS DEVISED TO ACHIEVE INTERNATIONAL PEACE

Introduction
- I. Conditions before the nineteenth century

Discussion
- I. Arbitration
    - A. Definition
    - B. Beginnings
    - C. Growth and Development
        - 1. England, the United States
    - D. Results
        - 1. Alabama Case
        - 2. Delagoa Bay Case
        - 3. Caroline Island
- II. Neutrality
    - A. Definition
    - B. Beginnings
    - C. Growth and Development
        - 1. England and France
    - D. Results
- III. League of Nations
    - A. Beginnings
    - B. Composition
    - C. Forces behind it

- D. Results
  - 1. Jugo Slav-Albanian Boundary Case
  - 2. Aaland Island Case
  - 3. Upper Silesian Case

IV. Disarmament
- A. Four Power Pact

V. World Court
- A. Composition of Court

VI. Conclusion
- A. Future of these institutions.

THE EIGHT-HOUR DAY

Introduction

I. The eight-hour day has recently been a vital issue in
- A. New Hampshire
- B. Rhode Island

Discussion

I. The eight-hour day would not be economically disadvantageous.
- A. Production would not be diminished.
  - 1. Previous reductions have resulted in increased production.
  - 2. Production depends more upon the intellectual and moral status.
  - 3. More laborers would be absorbed.
  - 4. Inventive genius would be encouraged.
- B. Wages are more likely to be raised than lowered.
- C. Total export trade not likely to be reduced.
  - 1. Experience warrants this conclusion.
  - 2. Competition keenest where hours are shortest.
    - (*a*) Demand and supply in the aggregate would not be diminished.

II. The eight-hour day would be beneficial socially.
- A. It would take away much of the poverty of the masses.
  - 1. It would give work to many of the unemployed.
- B. It would improve the health of working people.
  - 1. They would not have to spend so much time in unhealthful conditions.
- C. The eight-hour day would add to intelligence and culture.
  - 1. It would allow more time for reading, lectures and evening schools.
- D. It would raise the standard of living.
  - 1. Workmen would want more and would have a means of getting it.
- E. It would promote better citizenship.

- II. The eight-hour day has been successful wherever it has been introduced.
  - A. Australia, England, and the United States have many convincing examples.
  - B. The law once passed has never been repealed.

Conclusion

- I. The eight-hour day should be adopted by law.
  - A. Voluntary adoption by employers is improbable.
  - B. Intelligent legislation is better than violent agitation and strikes by labor organizations.
  - C. Legal enactment is essential to secure uniformity of enforcement.

AN EXPORT POLICY FOR A SMALL MANUFACTURER

Introduction

- I. Foreign markets were formerly unattractive because
  - A. Too much capital was required.
  - B. The response was slow.
  - C. Long credits were expected.
- II. Today export is unavoidable for the active manufacturer.
  - A. Advertising makes his products known.
  - B. Foreign buyers purchase in New York.

Discussion

- I. Export has essential advantages.
  - A. Manufacturer may do capacity business more of the time.
    - 1. The last 10 per cent is the most profitable.
      - (*a*) The remainder is often charged off to direct cost and overhead.
  - B. Capacity operation reduces overhead.
  - C. Markets are diversified.
  - D. Slumps, especially seasonal ones, may be avoided.
  - E. Competition is less intense abroad.
- II. Economic justification of export is found in the principle of "division of labor."
  - A. Certain countries and individuals have the materials and skill to produce certain commodities better than others.
  - B. Wise utilization of the particular factors of production brings greatest prosperity.
- III. Necessity of early definition of export policy.
  - A. Hurried decisions should be avoided.
  - B. Details in regard to agencies, prices, terms and discounts should be made before the emergency arises.
  - C. The nature and dangers of exclusive agreements should be thoroughly considered.
- IV. Several export policies should be studied.
  - A. Branch offices are too expensive for all but the largest concerns.

- B. The foreign field may be considered an extension of domestic territory in countries not far distant.
    - 1. Resident or travelling salesmen may be profitably employed.
    - 2. Salesmen cooperate effectively with foreign wholesaler.
    - 3. The manufacturer may ship from the factory on the receipt of the order.
    - 4. This policy is usually too expensive to be practicable for the small manufacturer.
- C. Foreign group salesmen are common.
    - 1. One salesman represents from five to ten non-competing manufacturers.
    - 2. Sales expense is less, but control of salesman difficult.
    - 3. The combination salesman is recommended to manufacturers who cannot expect a large market.
    - 4. He is not recommended to those who expect extended sales.
- D. Native houses act as agents in foreign territory.
    - 1. The arrangement is usually made with some sort of exclusive sales rights and a yearly guaranteed purchase volume.
    - 2. Contracts and agents should be carefully examined.
        - (*a*) Exclusive agencies are sometimes sought to keep active competition out of a market already developed for a certain product.
        - (*b*) The yearly purchase guarantee may be a small price for eliminating competition.
    - 3. Manufacturers of superior goods at right prices need not grant exclusive agencies.
    - 4. The exclusive agency is practicable for the small manufacturer if he has the proper export organization at home to support it.
- E. Export agents in New York and other seaports operate successfully.
    - 1. They represent several non-competing firms.
    - 2. Their only advantage is that they pay cash against documents or on delivery of shipment in New York.
    - 3. They do constructive selling.
        - (*a*) They cannot stand the expense of advertising, demonstration, and sampling.
- F. Direct-by-mail business is difficult to get.
    - 1. Confidence is lacking for large orders.
    - 2. Freight and handling charges are too heavy for small orders
    - 3. This method may be useful in sounding out a market.

V. Export organization must accompany any policy.

- A. A separate export sales company is advantageous to large companies.
    - 1. It purchases from the parent company and re-sells abroad.
- B. An export department within the company is sometimes most advisable.

1. It comprises a complete staff; export manager, export sales manager, export advertising manager, etc.
2. Each man handles his particular function for the whole foreign field.
3. Where usages and customs differ men are assigned to territorial groups, such as the Far East, Europe, South America, etc.

C. The "built in" export department is common in small companies.

1. One form is the conference export department.
    (a) Heads of departments discuss export problems.
2. An executive of high rank must be the leader.
3. This type of organization rests on the fact that the foreign and domestic business are alike in all fundamental ways.
4. It requires study and adaptation by executives to differences in foreign markets.
5. It is effective for small concerns.
    (a) It calls for the minimum expense and offers the maximum of profit for the effort expended.

VI. The manufacturers export group is considered the most advantageous arrangement for the small manufacturer.

A. It is composed of non-competing manufacturers producing allied products naturally sold through similar channels.

1. They have a common seaboard office with a competent manager, but no high-salaried staff.

B. The combination group acts as the export department of each firm.

1. It uses the firm's letter head.
2. It places advertising in the firm's name.
3. It handles orders and gives specific shippng instructions.
4. It recommends export policies.

C. The group is financed on a contribution of a flat sum plus a commission from each house on the goods sold.

D. It is recommended because

1. It promotes publicity and good-will.
2. It furnishes expert knowledge of customs regulations, invoices, packing, etc.
3. It supplies information on the credit standing of foreign accounts.
4. It may have salesmen in the field.
5. It may eventually establish permanent branches abroad.

Conclusion

I. The manufacturer must consciously decide upon, not drift into, an export policy.

II. He is advised to join an export group or to adopt the plan of the "built in" department.

III. The final test is: Will the policy show a profit?

The Introduction.—You must introduce yourself as well as your subject. Don't begin baldly, like an encyclopedia, without adequate preliminary remarks. The salesman carefully introduces his wares to the buyer with a few words of greeting and some specific bait for his curiosity. You are "selling" your audience a proposition. You wish it to "sign on the dotted line," that is, to give a vote for John Smith or the League of Nations, or money for the new hospital, or approval of your plan for enlarging the factory or merely indications of satisfaction with your talk. Notice what pains the writers of special articles take in finding plausible reasons in their opening paragraphs for soliciting the reader's attention to what is often intrinsically trivial or commonplace matter. They frequently fail to satisfy the curiosity they arouse in exaggerated or false leads, but they are ever on the alert for an excuse to talk. They always anticipate the question "Why should I stop to read this?"

Brevity and Individuality.—You must have a similar forethought in setting the stage, in deliberately converting indifference into active attention. But you have one great advantage over the salesman and the newspaper writers. Your audience is waiting for you. You already have its voluntary, though more or less passive, attention. There should be little temptation to sensational, exaggerated, insincere beginnings. Whet the appetite with a pertinent anecdote or reference to the importance of your subject, or a few words of thoughtful greeting.

Remember that the chief purpose of the introduction is to create good will and interest. Modesty, sincerity, courage and ease are reflected in the best openings. Simple, natural beginnings are most effective. Avoid the sophomoric elevation so common in young speakers and in "orators." The grandiose, the philosophical, the smart, the studied effort, all suggest strain, insincerity or vanity. Furthermore, this high-pitched introduction cannot be sustained with practical, convincing talk. There is an almost immediate sagging. The audience is misled and disappointed. Color, expansiveness, firmness and animation the speech should have, but begin on a familiar level and rise. This is the order of suspense and climax.

On the other hand mock modesty or apology cannot build up interest. Do not tell the audience how unprepared or how unworthy you are. You will only depress or irritate them. They will either wonder whether they have come for nothing or suspect you of the usual dull and meaningless prologue. Tackle the job buoyantly with an air of definite purpose and a desire to get to the heart of it with no more preliminary motion than is necessary.

Examine the introductions of speeches and you will soon get the knack of establishing this sense of intimacy and expectancy in your audience. Notice that Depew, for instance, never forgets that each case is individual. His first words always indicate this freshness of treatment. Though the speech may be in its outline one that he has given on many previous occasions, its introduction is full of specific references to this particular audience and occasion. Presidential candidates on speech-making tours across the country have been known to consult encyclopedias and handbooks very diligently for information about the small towns especially. It is impressive and gratifying to the voters of West Oldham or Smithfield or Purd's Crossing to hear the great man speak so pointedly and interestedly about themselves.

Illustrations.—The following extracts from their joint debate on the League of Nations show how skilfully Senator Lodge and President Lowell of Harvard observed the amenities of the occasion:

> Your Excellency, Ladies and Gentlemen, My Fellow Americans: I am largely indebted to President Lowell for this opportunity to address this great audience. He and I are friends of many years, both Republicans. He is the President of our great university, one of the most important and influential places in the United States. He is also an eminent student and historian of politics and government. He and I may differ as to methods in this great question now before the people, but I am sure that in regard to the security of the peace of the world and the welfare of the United States we do not differ in purpose.
>
> HENRY CABOT LODGE.

> Senator Lodge has been so long in public life and has rendered such eminent services, that I regard him not only as a statesman, but almost as an institution. For his ability and courage I have the highest respect, and I have usually been in accord with his opinions. Moreover I have always been inconsistently Republican. But, although I suspect that

we differ much less about a League of Nations than might appear on the surface, I cannot agree with his utterances, and still less with those of some of his senatorial colleagues, on the draft of a Covenant reported to the Conference at Paris.

ABBOTT LAWRENCE LOWELL.

President Wilson made a speech in Boston, February 25, 1919, upon his return from the Peace Conference in Paris. The introduction is simple, direct and appealing. It creates a wonderful unity of intimacy and good will that would have been lacking had the President begun at once with an impersonal discussion of the controversies and politics of the Peace Conference. It begins as follows:

Gov. Coolidge, Mr. Mayor, Fellow-Citizens: I wonder if you are half as glad to see me as I am to see you. It warms my heart to see a great body of my fellow-citizens again, because in some respects during the recent months I have been very lonely indeed without your comradeship and counsel, and I tried at every step of the work which fell to me to follow what I was sure would be your counsel with regard to the great matters which were under consideration.

I do not want you to think that I have not been appreciative of the extraordinarily generous reception which was given me on the other side in saying that it makes me very happy to get home again.

I do not mean to say that I was not very deeply touched by the cries that came from the great crowds on the other side. But I want to say to you in all honesty that I felt them to be a call of greeting to you rather than to me.

I did not feel that the greeting was personal. I had in my heart the over-powering pride of being your representative and of receiving the plaudits of men everywhere who felt that your hearts beat with theirs in the cause of liberty. There was no mistaking the tone in the voices of those great crowds.

It was not a tone of mere greeting, it was not a tone of mere generous welcome; it was the calling of comrade to comrade, the cries that come from men who say, "We have waited for this day when the friends of liberty should come across the sea and shake hands with us, to see that a new world was constructed upon a new basis and foundation of justice and right."

I cannot tell you the inspiration that came from the sentiments that come out of those simple voices of the crowd. And the proudest thing I have to report to you is that this great country of ours is trusted throughout the world.

The following introductions give some good hints:

Mr. Chairmen and Friends: In my sixty years on the platform, I have been introduced by all sorts and kinds and conditions of men and women, but never in my life have I been frescoed and rubbed up and down and painted so vividly and multifariously as I have been by the chairman tonight.

CHAUNCEY M. DEPEW.

Mr. President, Ladies and Gentlemen: I am very much gratified to be present here with you tonight. Your invitation was an agreeable change from the daily routine of a summer health resort, but I am at a loss what to say to you. What I do not know about fertilizer, and what you do put together would fill a library. I attended your business meeting this morning in search of points. From the addresses I gathered two ideas given in the way of advice. . . . Certainly you have mingled business and fun in a way most instructive to tired workers in any line of life.

CHAUNCEY M. DEPEW.

Gentlemen of the City Club and Friends: I have been assured that I could use that phrase here, thus far from election. You are very hospitable people, as much so as they are in Pennsylvania. I was many years ago impressed with the fact that in Pennsylvania I was very cordially received on every day of the year except one, and I do not know of any place in the country except in Boston, where I have been more eulogized by Republicans between campaigns. It impressed me; and I was speaking one day over there, after a very gracious eulogy, and I remarked upon the fact, and I told them I could not explain the way they welcomed me in the state, knowing my views, except on the theory of a story I once heard. There was a very large man who had a small wife, and she used to beat him, and some one said, "Why do you allow it?" "Oh," he said, "it seems to please her, and it does not hurt me."

And so they seemed to welcome me over there, and just turned me loose on the theory that it might please me and would not hurt them. And I told them how discouraging it was for a Democrat to come into that state and talk as much as I did without converting people, and if it were not for an illustrious example in history I would probably have given it up. But I have been very much encouraged by the experience of Noah. It is said he preached righteousness for a hundred years and never made a convert outside of his own family. But at the end of the time a flood came and drowned all the Republicans. And so I go on talking, and I enjoy an opportunity such as is presented tonight.

WILLIAM JENNINGS BRYAN.

Gentlemen: I am supposed to speak to you upon "The Poetry of Business, and Vice Versa." Now, it may be that I know more about the vice versa; and I am likely to get my talk mixed up, because, since I am of Irish descent, I defy anybody to hold me to my subject. Besides, I have heard before, more than once in Boston, and I think I could prove it if necessary, that I am related to that good old Irish priest who had one sermon, and only one. It was on the confessional. He was very anxious to preach, but didn't get much chance, because his brother preached in the church and knew his weakness. But the time came when his brother could not preach on a particular Sunday, and he asked if he could preach in his brother's church, and his brother said that he could next Sunday; but he said, "You have got to preach on St. Joseph, because it is St. Joseph's day." The following day he arose in the pulpit and said, "My dearly beloved brethren—This is St. Joseph's day. St. Joseph, you know, was a great saint. St. Joseph was the foster-father of our Lord. Now, St. Joseph was a carpenter, and carpenters make many things, among them, confessionals, and that brings me to my subject."

THOMAS A. DALEY.

For short talks before classes and other groups where the introduction should be very brief, study the excellent classification which Edward A. Post of Boston has made for his students. It will impress you with the variety of natural and effective beginnings that are available to the thoughtful speaker. Here it is:

SOME WAYS OF INTRODUCING TALKS

1. Mentioning the source of material.

   In the last issue of "The Literary Digest" there was a very interesting article on the alien and anti-sedition laws now before the Congress.

2. Stating the occasion by which the information came to the attention.

   A short while ago, when I was looking up a reference in "The Literary Digest" of February 7, I was attracted by the leading article in the issue on the alien and anti-sedition laws then before the Congress.

3. Reference to the general and popular interest in the subject matter of which the material treats.

   The fact that the people in general have at last become alarmed by the seditious acts of certain aliens in our midst, leads us to investigate the real nature of this alarm.

4. A plea to offset the lack of interest in an important subject.

   It is certainly unfortunate at this time that more people are not giving a serious concern to the subject of anti-sedition and alien legislation.

5. Reference to the unusual nature of the topic to stimulate interest of the listeners.
   Three murdered presidents is a big price to pay for the legislative neglect of our country, but it is apparent to many of our citizens that alien and anti-sedition laws can really prevent such a sacrifice again.
6. Supposition of unusual application of the information to be presented.
   If you were to find all at once that you no longer had the right to print or talk about information that did not have the indorsement of an appointed board, would you not become alarmed at this curtailment of these liberties?
7. A statement of the importance of the information to the listeners.
   It is important for us all in these days to analyze the causes for the present anti-government discontent in order that we may take account of stock of our own valuation of our political standards.
8. The historical approach.
   During the administration of President Adams the first anti-alien laws of this country were passed. The second attempt to regulate alien difficulties was made when . . .

Discussion.—The body or discussion of the talk has already been considered. It is the meat of the matter, to which we must continually refer. It may be developed most easily in the chronological or time order, as in telling a story or a process, or in narrating a series of events just as they happened. Perhaps a comparison or contrast between two persons or things or situations may give the desired clearness or emphasis. In exposition and argument an order of ascending interest, a climax arrangement is common. But this means beginning with the least interesting or important item and may conflict with the principle of emphasis that we have already mentioned. What we do in practice is to combine narration, description, exposition and argument. The details involve illustrations, images, explanations and proof. No matter what other qualities a talk may have it should be clear and progressive. It should have a forward and not a revolving or aimless movement. Here again the best method of study is to analyze actual speeches, to outline them and weigh the effectiveness of similar or contrasting plans.

The Conclusion.—Close your talk swiftly, but not abruptly. Many talks trail off lamely and come to a dull and faltering end because the speaker has failed to carry through his preparation. He has let the conclusion take care of itself. He comes to it and cannot say simply "That's all." His firm, well-poised speech and manner sag. He circles about confusedly instead of winging straight to the end, and after several attempts to land comes to earth clumsily and dispels the sense of mastery which the rest of his performance has given. Confidence in him is somewhat shaken. He isn't so good after all.

If a brief summary will tie up your essential thought in a neat little package for your audience, plan it and remember to make it short. A summary is repetitious at best and serves ordinarily only as a reminder—somewhat like the store sign, "Have you forgotten anything?" It helps to give your talk the shape that some educators think so desirable—that of an orange or an egg. From an expository beginning of comparatively mild interest your theme swells in substance and interest until just before the other pole is reached, when there is a letting-down gradually to a calm and satisfying completion. Don't take this too seriously. It may be better to think of your talk as a mountain range with its peaks of ascending and descending action, like those of a story or a play. Instead of stopping in a low valley it is best to make an end just on the other side of the highest peak, at a place sheltered and comfortable but still looking out on an interesting and inspiring scene.

You will notice in the following conclusions that the speakers for the most part have a more detached, impersonal, elevated view of their subjects. After the heat of argument and the close scrutiny of details they step into a calm, soothing, cheerful atmosphere of thoughtful survey and review. They put aside condemnation, indignation, disagreement or other jarring or personal moods and close with a benediction and a prophecy, an indirect appeal to the intelligence, courage and generosity of the audience.

Very often a summary is not necessary, especially in the short or informal talk. Stop when you are through. But the audience ought to feel that you have brought the talk to satisfactory completion. Not that you must tell everything, for an audience likes to fill in the pictures when it is not a strain. A thoughtful question may be just the thing. An anecdote a story or quotation is excellent.

ILLUSTRATIONS

Now, the things I have talked to you about are not at all exciting; they are rather elementary and basic. There is not much new in government except for those who know nothing of what has gone before. We must stand steady; don't rock the boat. Hold to the things that we know are good. These commonplace things are just as unsensational as the Ten Commandments and the Lord's Prayer, but, as they lie at the foundation of our religion, so are these things fundamental to the policy of our nation—law and order, respect for the rights of property, rights of mankind, equal opportunity and equal obligation. All those things are the things that we have got to stand for. We must avoid class legislation. The problems ahead of us are not political problems, but problems of everyday government. We must put our shoulders to the wheel; get behind them and pull together. If we do that our problems will disappear like snow before the noonday sun. Good-bye, and good luck to you.

LEONARD WOOD.

My friends, you have been very patient with me and I am very grateful to you. I began by glorying in the gift of life in the presence of these great problems, and I end by throwing out the remark that there is some man among our citizenry tonight upon whose shoulders in the very near future is to descend the glorious responsibility of leading America to the performance of her appointed task. I suppose that you and I are hoping, irrespective of our party affiliations, for a happy combination of selective leadership and popular response. I suppose that all of us react from mere leadership which commands no following, and that we shrink, at the other extreme, from mass initiative which may become little better than the stampede of a herd of wild cattle. A leader, my friends, is a man who beckons the people to the highest ground which they can successfully occupy and retain. To point them to the moon is silly. To leave them in the bog is wicked. To feed them with half truths is unworthy of an American. God grant that our choice may fall upon the nation's choicest, and that behind our chosen leader, as a band of brethren, we will march forward to a victory without war.

GEORGE W. PEPPER.

The conclusions, gentlemen, which I have tried in this imperfect way to set forth, have to do evidently with the more or less distant future. They cannot minimize the gravity and complexity of the problems which immediately surround the question of economic readjustment after the war. They give no excuse for relaxing the efforts of enlightened financiers to resist with all their power the progress of unsound economic policies in Europe, and to bridge over, by all the expedients of sound international finance, the unavoidable period of economic chaos and distress.

DANA NOYES.

My friends, in our American democratic civilization, we chiefly voice our aspirations in spiritual terms, in terms of individual, of political morality. But this must be remembered, that civilization at bottom is an economic fact; and to educate a man spiritually without giving him a glimpse upon the economic realities, is to build a house without a foundation. The standard of life spiritually of every American citizen is dependent upon our economic prosperity; and in America, unhampered and powerful and moral, economic leadership can only operate when the masses have that economic intelligence and appreciation which, acting through public opinion, makes government aid the business—constructive in business instead of a detriment that is destructive to economic prosperity.

HENRY T. SUZZALLO.

I had not expected to say a word. I was like the fellow that died and went up to heaven after a very busy life and went in and picked out the easiest chair he could find and sat down and said, "Oh, I am so glad to be here where I will not be worried any more. No more telephones, no more catching of trains." And he hadn't been there more than five minutes before he heard a voice calling "Mr. Jones? Mr. Jones?" And he looked up and here was a very active little angel paging him. "Well, what do you want?"; and the angel said. "You are wanted on the ouija board."

C. J. DU FOUR.

From this conference, so pregnant with possibilities of good to mankind, there is hopeful augury for splendid results. There is promise to set our feet in the right path. But, even if the effort for limitation of armaments shall open the way to peace and restoration, we will still have to deal with the enormous task of economic readjustment; and that can be done only through the whole-hearted cooperation of our country. That cooperation we must give, whether we like or dislike it. Shall we give it grudgingly, meanly, aimlessly and hesitatingly, and invite the hatred and contempt of the world? Or shall we extend it in the big, masterful, understanding manner of business dealing with a business problem, and win the love and admiration of mankind? Shall we go on dissipating our energies, wandering in the jungle, without guide or compass; or shall we boldly lay down a course, and set ourselves to hew the path straight through to the end, by which all may travel in security and confidence? That is the way to which we are accustomed; it is the one we will adopt, for it is the American way.

D. R. CRISSINGER.

In conclusion, let me emphasize the fact that radical movements are not new. They are a part of the history of this country, and our forefathers often despaired of popular government because of radical movements. We have more means of communication, we have greater contacts, the country has grown more compact, so that radical movements come, today, with a bang and noise such as they never had before. We are at a half-way station in our educational processes, and it requires patience to wait for these processes to unfold, and standing out in the whole situation to me is the obligation of every intelligent man and woman to do his or her part, as an American citizen, to keep this country true to American ideals and American conceptions. The very foundation of America, the very foundation was, that government existed to afford the citizen opportunity, liberty and security, and that government did not exist for business. If we do not hold true to those ideals, we shall lose America because we cannot have water and power acts and have America too. The things are inconsistent, and the thing out of which our honor, our success and our glory have grown has been the development of the individual in this country, the development of his initiative and his self-reliance, his independence, his vision, his energy. If we turn to paternalism, if we turn to government for everything under the sun, if we continue to extend the functions of government, we shall snuff out the very spirit and life of America, and sink to the dull mediocrity of the paternalistic governments of the Old World.

W. E. CREED.

Do Not Memorize.—Suppose now that you have arranged and rearranged the order of your points and have finally made the last outline for your speech. Don't be superstitious about it. Always be ready to change it again if you think of something better. But you are now wondering just how much you will be able to recall on the platform. Will you be cool enough and fluent enough to give more than your outline slightly expanded? Will there be flesh and blood enough to the skeleton to make a full-bodied, attractive talk? Some speakers try to make sure of this by writing out the speech and memorizing it, but very few are successful with this method. In the first place, it is almost impossible to memorize a speech well enough to give it without fear of forgetting it. The speaker cannot let himself go. He talks at the audience instead of to it. His eye has an abstracted, far-away look as though he were trying to do a difficult problem without pencil and paper. He has no ideas, and is merely groping for words. He looks in, not out, and is not in touch with his audience, who soon detect his absorption and suffer a corresponding embarrassment. The speaker fails to impart his message. There is no real communication or practical expression.

If, on the other hand, the speaker is sure of "his lines," he is rarely a good enough actor to give the necessary illusion of spontaneity, of forging the language from ideas that are red-hot with enthusiasm and the desire for communication. A hint of cold storage, of over-elaborated preparation, is not compatible with directness and sincerity. If the speaker is not halting, he is usually glib or rapid, or fails to pause or inflect as the speaker does who is actually creating and fitting the speech to the audience before him. Then, too, the language of a memorized speech is liable to be comparatively formal and bookish. It smacks of the essay, and its usual lack of colloquial and conversational intimacy make impossible the charm of the extemporaneous address. Of course, Chatauqua lecturers and others who give the one speech before many audiences no doubt memorize their material. But this memorizing may have been unconscious and involuntary just as the salesman's canvass finally becomes stereotyped and memorized. He gives it with just as much dash and spontaneity, but the frequent repetition of thought and situation evoking the same responses in language day after day finally give him a pattern hard to avoid. Watchful and skilful actors, salesmen and public speakers are conscious of this danger of mechanical speech in their routine and overcome it by added mental alertness.

Do Not Read the Speech.—Reading a speech is just as bad. The speaker cannot come to grips with his audience. He gets behind a stand and looks up now and then from his paper. He may try to be cheerful and intimate, but it is all in vain. The audience waits politely for some one who can talk and will enjoy talking to them. They know how to read and can get that sort of thing in the convention bulletin. Of course, a President may read his inaugural address or his message to Congress. The occasion is one of unusual formality and dignity, and calls for greater precision, conciseness and elegance. Most teachers read papers at their conventions. Better be convicted of dullness than a bit of clumsiness. So everybody suffers in the name of strict propriety.

Purple Patches.—Some speakers write out and memorize a few passages that demand especially accurate and emphatic statement. These purple patches are difficult to join neatly to the extemporized parts and usually betray themselves by their different style of language and delivery. Webster is said to have frequently used this device, but as a professional orator, he wrote out many reflections and arguments for future use. Then, too, he had an elevation and dignity in extemporaneous speaking which differed little from his writing.

Extemporize.—The fact is, public speaking must be as fresh and warm as conversation. You must be conscious only of the thought. You must be free to choose or reject words on the instant. This implies a preparation in which you have mentally gone through your speech or said it aloud to yourself a number of times, letting the words come as they will, as you would in discussing the items with some one else. On the platform, after this kind of rehearsal, argument, explanation and illustrations are recalled so vividly in the order that you have considered them, that they will speak out almost in spite of you.

None of us can do a thing like this exactly as another does it. We are subject to differences in temperament and training. Some cannot hold ideas clearly or follow them through their details unless they write them out pretty fully, and this is very helpful if you do not try to memorize the individual words and phrases. Others prefer to walk about and talk to themselves, outline in hand. Sitting quietly and talking silently to an imaginary person or audience is recommended. Francisque Sarcey, one of the most popular French lecturers and critics of the last generation, gives some interesting and suggestive advice in his book, "Recollections of Middle Life." He says:

> "Get up and walk—The movement of the body lashes the blood and aids the movement of the mind. . . .
>
> Force yourself to improvise. Do not trouble yourself about badly constructed phrases, or inappropriate words—go your way. Push on to the end of the development, and the end once reached, recommence the same exercise, recommence it three times, four times, ten times without tiring. You will have some trouble at first. The development

will be short and meagre; little by little around the principal theme there will group themselves accessory ideas or convincing facts or pat anecdotes that will extend and enrich it. Do not stop in this work until you notice that in this taking up the same theme you fall into the same development and that this development, with its terms of language and order of phrases, fixes itself into your memory. For what is the purpose of the exercise I recommend to you?

To prepare you for a wide and fertile field of terms and phrases upon the subject that you are to treat . . . a considerable number must be accumulated in advance; it is a store of ammunition with which you provide yourself for the great day." Before your audience you will find that your mind "draws from that mass of words and phrases accumulated beforehand, or rather that mass itself is set in motion and runs toward it and carries it along, it follows the flood, it has the appearance of improvising what it recites, and in fact it is improvising even while reciting.

There will come a time when, even with themes that are new to you, you will no longer need, in order to establish the development, ten or twelve successive improvisations. In a few hours, spread over two or three days, you will get through the preparation on condition, be it understood, it is a prime condition, of fully possessing your subject."

An Exception.—It is often helpful to memorize a very brief introduction and conclusion. They are no strain on the memory and help one to begin confidently and firmly and to end without delay and confusion. If this device seems like an added burden, give it up.

But have the courage to give your next talk extemporaneously. There is a refuge, especially for beginners, in the memorized speech, but it has its dangers to offset those of the bolder way. And life is too short for that kind of memory drill. Never mind your hesitation and lapses in language. Go on; go through with your story. The audience is with you and doesn't expect too much. When you sit down, a thousand things may come racing through your mind, just too late to tell them with all the eloquence you had intended. But this is a stock joke that has been played often enough by an ironic fate upon the greatest orators. So take your medicine. It will make you all the keener to show what you can do the next time.

Be Rested.—Your preparation will be largely wasted if you come to your audience tired. Many speakers plan to lie down for an hour in the afternoon before they go to the evening's assignment. If they are to speak in the morning, they make sure of a good night's rest. Good health, a clear eye and refreshed spirit are eloquent and make speaking a pleasure rather than a nightmare.

A Last Look.—It is wise to glance through your outline a little while before giving your talk, especially if you have not reviewed the material for several days. A small card with the chief headings will give you all the cues you may need on the platform. More will be said about this in the next chapter.

ASSIGNMENTS

1. Give a three-minute talk in which you review the content of a magazine article. Choose something in which you have already a lively interest, something which you can retell without trying to memorize it. Make an outline and be sure that you can amplify it in speech. Use the outline before the class if you wish, but remember you will soon be asked to get along without it.
2. Give a four-minute talk in which you urge the class to take action for or against some proposed public measure. Suppose that a vote will be taken.
3. Give a short talk in which you ask for contributions to the Athletic Association, the Red Cross, or to some other worthy institution or cause.
4. Try to win the support of the class for your candidate in the coming city, state, or national election.
5. Discuss a referendum and urge the class to vote "yes" or "no."
6. Bring to class an outline of a business talk. You will find abundant material in the reports and bulletins of conventions of bankers, engineers, manufacturers, salesmen and others. Give a brief review of the talk and show how it violates or observes the principles of unity, coherence and emphasis.
7. Attend a lecture or speech and make an outline of the contents. Tell whether it conforms to the principles of good structure. Was the speaker verbose or incoherent? What was his aim-clearness, impressiveness, action, or entertainment? To what motives did he appeal? Did he draw illustrations from the experience of his audience?
8. Read in class the introductory paragraphs of four speeches and discuss the several methods of getting attention. Are they natural or strained? Is humor, anecdote, explanation or any other device effectively employed? Are any of the introductions too long or too short?
9. Make a similar study of conclusions. Give good examples of summary, question, or exhortation. Is the conclusion long, short or simply the last paragraph of the discussion?
10. Make a study of speeches in the Congressional Record. (Congressmen are glad to put schools and colleges on their mailing lists.) Find specific causes for the reputed dullness of this class of speeches. Discuss purpose, argument, sincerity and length. Find a good speech and give the reasons for its effectiveness.
11. From the general subject, "business," deduce at least six speech titles which show selection and limitation and which can be developed into satisfactory five-minute speeches.
12. Let a committee of three students appointed by the instructor examine all the titles submitted for assignment 11 and post or distribute on mimeographed sheets the fifty chosen as most attractive.

13. Choose one of the fifty titles selected according to assignment 12 and give a five-minute talk. Give the outline to your instructor before you speak.
14. Follow the procedure indicated in assignments 11, 12 and 13 for the general subjects "labor," "foreign trade," "transportation," "fuel," "improvements for city or state" and other subjects that suggest interesting and profitable talk.
15. Try the following exercise for practice in impromptu speaking. Let every student write on a card or slip of paper one subject upon which every member of the class is probably somewhat informed. Let the slips be collected and distributed so that no one gets his own topic. Three minutes may be allowed the students to make a few notes. If a student knows nothing about the subject he should make a talk by asking a few pertinent questions, by treating the topic humorously, or by using it as a stepping-stone to something else on which he can speak. Treat the exercise as a game in which no one may quit. The instructor should call on any one at random. The student should stand before the class, put as good form into the assignment as possible, and not exceed three minutes. Every one should have an opportunity for this practice.

CHAPTER III

BEFORE THE AUDIENCE

If we could prepare the delivery of a speech as coolly and methodically as we can the substance, our problem would be greatly simplified. Some try to do this very thing by rehearsing a memorized speech, but it has been shown that this attempt to discount the terrors of the platform usually defeats its laudable purpose. Delivery is largely a matter of personality, and because this quality is so difficult to analyze and even more difficult to alter, many intelligent speakers think it is a waste of time to give it their attention. They are thankful for the ability to find something to say. They get up to tell it to an audience as they would to a neighbor. Sometimes they succeed. But the conversational manner is not ordinarily sufficient. The manner must be heightened. A conversational tone may be indistinct or harsh or monotonous, and the speaker's manner may lack authority and energy. His speeches read well in the newspapers, but leave the audiences indifferent or impatient at so intelligent a speaker's lack of impressiveness.

Completing the Meaning.—To urge the student to take pains with his delivery is not enough. He must have definite ideas about what constitutes good presentation. He must get the habit of appreciating differences in enunciation, manner, gesture, quality and modulation of voice. He must ask why this or that is effective or ineffective. The technique of delivery, whether easy or difficult, is just as essential to the speaker as to the actor. Both must put the breath of life into words—literally "inspire" them with individual meaning. "Logical content," the surface or general meaning, is a comparatively vague abstraction; it must be given body and direction by the "personal intent,[1]" the accent and action of the speaker. How many interpretations may be drawn from the same words. What do the words

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[1] See C. H. Woolbert, "The Fundamentals of Speech," p. 299.

"They come" mean? Do they imply a defiant "Let them come!" or a relieved "Ah, here they come," or a triumphant "I told you so," or a joyous welcome, or an incredulous "I don't believe it," or a resigned "I'm prepared for the worst?" Only the speaker's looks and the color and inflections of his voice can tell. The eye, the body and the voice may combine to give twenty widely varying meanings to the word "yes." Thought and language by no means complete the picture. Tone and action say a great deal in every case. They either contradict the words or supplement them with needed detail and vitality. The point is, they cannot be neglected. If they are not controlled and energized, they make a speech of their own which conflicts with what the speaker is trying to express.

In the theatre poor scenery is worse than none. It only distracts the audience and creates bewilderment, disappointment and ridicule. In the absence of scenery the play-goer creates some out of his own fancy, an idealized setting which harmoniously completes the illusion made by the players. Similarly in reading a speech one visualizes the situation and the speaker in his own fashion according to his understanding and temperament. He has time to deliberate upon the meaning of the words, he can reread and reflect and make something out of it all to repay him. At least his imagination is free to construct what it can from the words. This is not the case when he hears the actual speaker. His imagination is arrested, and he is confined to the picture actually presented. A good speaker will greatly enrich the picture without violating the essentials a careful reader might have got from the printed page. A poor one will correspondingly limit and distort the meaning.

Very few of us can read a play with much pleasure. We simply cannot make abounding life and drama out of printed pages. The specialist, the one who has brooded over the lines and wrung from them their hidden suggestion and thrill, does that for us. And so it is usually with a shock of surprise, delight and mortification at our own dullness that we see a company of competent actors reveal the playwright's passion and humanity.

The public speaker likewise has the responsibility of interpreting himself aright by alert and discriminating variety in voice and action. His art must create an impression of sincerity, vigor, competence and authority. All this is usually taken for granted, and that is just the trouble. Take it out of the subconscious and give it your conscious attention until right habits are fixed. Then let it slip back as every artist does.

The Use of Notes.—Perhaps the first question that faces the beginner is the use of notes. Try to get along without them. Every audience prefers the speaker who comes forward without notes, papers, helps of any kind. It likes to feel that he speaks from a deep well of knowledge and experience. It is his suggestion of reserve power that makes him impressive, and that indicates the leadership his listeners wish him to have. Even if a well-known authority is speaking, his influence is weakened by the presence of notes. They suggest superficiality or formality or lack of confidence. The gentleman conversing easily and interestedly does not need notes. He seems to enjoy the situation even if he does not. This, too, is part of the authority that is in every workman.

There is a still weightier objection to the use of notes before an audience. It compels the eye to leave the audience and seek the paper. Now the eye is the most eloquent part of the speaker. It gets the attention and holds it. Looking at the floor or the ceiling or out the window, anywhere except into the faces of your audience, is fatal. "I'd like to know why Prexy is always looking at me," one college freshman is reported to have said. "That's queer," retorted the other, "I thought he was looking at me.[1]" This sense of individual searching and questioning is necessary. The eye has a magnetism. It induces the current of sympathy. Do not break the spell by looking away at a paper. No matter how quickly the eye returns, the crowd unity, that absorption of the individual by the mass, is gone. The individual minds have relaxed, the attention has been caught by irrelevant matters, and the speaker must begin again the more or less difficult task of creating a sustained interest.

Short talks before a class are not hard to manage without notes. Your preparation will have given you ample material arranged in a very definite form so that you can easily recall it with the aid of a few cues. These leads are the main headings of your outline. There ought not to be more than three or four and they can be readily memorized.

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[1] See J. A. Winans, "Public Speaking," p. 39.

If you still think you will be more comfortable and confident with a few written reminders for support, set down on a small card the few headings and sub-topics that are vital—and write them so that you can distinguish them at a glance. As you step forward to begin your talk place the card on the table or stand, and forget it. If you should happen to need it, which is not likely, turn coolly to the card and examine it leisurely. If you hold it in your hand, you will be nervously and uselessly looking at it every moment and will spoil your talk. It is better to keep your card of notes in your pocket where you cannot get at it readily.

Do not be discouraged if you are slow in acquiring this greater confidence in yourself. You can make a good talk with notes, as many speakers do, if you use them as sparingly as possible and aim to put them aside altogether. Of course, statistics and quotations more than a line or two in length must be read or their genuineness will be doubted, but even though they carry added conviction, they may still be considered a necessary evil.

Before You Are Introduced.—With this caution, let us follow chronologically as far as possible your course during a single platform experience. You are under fire the moment you step on the platform. While you are seated waiting your turn to speak, the audience is keenly judging you. "What you are speaks so loud," said Emerson, "that I can't hear what you say." Thoughtfulness at this time will create so favorable an impression that you will begin with a big advantage, one that even a clumsy opening may not destroy. Audiences are naturally sympathetic, and if the speaker looks and acts like a gentleman, if he seems modest, honest, and earnest, they want him to win. Behave with an unobtrusive but cheerful dignity. Listen attentively to the other speakers if there are any. Sit easily erect, assuming neither a military rigidity nor the still worse self-conscious, make-believe ease. Do not talk glibly to the chairman. Do not whisper any more than is necessary. If someone in the audience does it during your talk, you will be disturbed. Do not bow or smile to acquaintances in the audience. It is easy to give the impression of "showing off." Courtesy and tact, the active study of the audience that governs your preparation, will give you counsel here. See yourself in the audience looking up at the speaker and your bearing will be appropriate.

Presently the chairman is introducing you. Do not make faces or in any way try to signal the audience that the nice things he is saying about you are not true. The chairman, if he is competent, will be complimentary and not flattering. There is always a good reason why the speaker is present. He occupies a position which gives him special knowledge, he is an old friend or he has a reputation for achievement in some field or other. There is no need of exaggerated praise in presenting him to the audience. In fact, flattery always embarrasses both the audience and the speaker. If the person introduced disowns it, he causes further self-consciousness and embarrassment; if he ignores it, the audience may regard him as a rather vain fellow after all. In either case, the speaker has lost the opportunity to make an effective beginning and starts with a serious handicap. The chairman, of course, should be as brief as possible. He usually concludes by turning to the speaker with some such phrase as: "I am very glad to introduce Mr. John Smith."

Beginning the Speech.—You rise then and acknowledge the introduction. You may stand at your chair, bow slightly—from the waist, not from the neck—and say "Mr. Chairman." Walk in a business-like manner to the stand or table or to the centre of the platform, well down front, and say "Ladies and gentlemen." Or you may walk immediately to the front and then turn first to the chairman and then to your audience. The chairman should not sit until he has acknowledged your words with a bow. If you are addressing a political gathering or one that celebrates patriotism the words "Fellow Citizens" are appropriate and carry a fresh significance. You may particularize by such phrases as "Members of the Chamber of Commerce" or "Fellow Members"; but do not call off a list as debaters sometimes do with their "Mr. Chairman, worthy opponents, honorable judges, members of the society, ladies and gentlemen." You may overlook some group and in any event you are either too formal or a bit ludicrous. It is often best to begin without any salutation, especially before small and intimate groups.

If you have planned what still seems like a natural and satisfactory beginning, you had better stick to it, unless a change suggested by the chairman's remarks is especially definite and relevant. Do not begin by talking about yourself in either apology or explanation. This is another form of self consciousness and weakness, and is almost sure to make a poor impression upon your hearers.

Position.—Pause a moment before you begin. Look at the audience for a few seconds while it is composing itself. A purposeful silence always gets attention. Stand comfortably erect, one foot slightly in advance of the other. Many directions may be given about position, but they are liable to be misleading if taken too literally. The feet need not necessarily be at an angle of forty-five degrees. You need not consciously rest upon the heel of the rear foot or upon the ball of the forward foot. What you need is a freedom that not only feels satisfactory to you but one that looks easy and well poised to the audience. Any position that makes it seem difficult to move at once in any direction is wrong. If you rest heavily upon the heels, you will be tempted to stay there and will soon look stiff and as if you were bolted to the floor. If you fold your arms or hold your hands behind you, you will presently look equally ungainly and will find it hard to break the lock. You cannot dispose of troublesome hands by putting them into your pockets. All these devices seem a little helpful at first, but they betray you into violating the principle of spontaneous action. When you are talking to the members of your family or explaining a play to your fellow-members on the team, you are buoyant and active with your whole body. The trunk bends, the head turns, the eye flashes, the arm strikes out and the legs move to support the action. That is, we are all of a piece. The ankle, the knee, the wrist, the elbow, the neck, the fingers, the muscles of the face, are related. The movement in one produces action in practically all of them. There is a wonderful correlation and rhythm that takes care of itself in our instinctive and involuntary action—the kind we engage in when we are alone or with those who cause us no self-consciousness. We seldom notice this natural grace just because it is so common and apparently inevitable. But any kind of fear, whether worry, doubt, haste, stage-fright, interferes in some measure with it, the more acute fears becoming even paralyzing in their effects. When an audience pays any attention to a speaker's action it is usually to ask, "What is the matter with him?" Alert, graceful carriage is usually taken for granted. We expect it just as we expect the bottle of milk at the door every morning without stopping to reflect how much resourcefulness and effort are behind it.

Recovering Conversational Ease.—Your problem, then, is to keep or to recover your native ease. You are exhorted to be natural, but this advice, as was noted in Chapter I, is not very helpful. In your excitement you scramble somehow through your work with no thought of your body. You are so absorbed in saying at least part of what you had in mind that you cannot possibly study your manner and are thankful to accomplish that much. Your anxiety has in part crippled you and you do the only thing natural for you at that time. You are natural but not satisfactory. You are in a sense learning all over again how to talk and act in company. The baby learning to walk has much of your clumsiness. He is only concerned in making the distance from the chair to your arms. After he has done it a few times he loosens the tense muscles and omits unnecessary activity, does the thing easily and gracefully in a better natural manner.

But public speaking is not so common an experience with us. It is not finally relegated to our subconscious mind to function involuntarily for our convenience or necessity. We talk to produce an effect upon others, and so deliberation, study, art, materially changes our primitive conduct. Everything is referred to a second person. Even walking is at times an art. The actor's walk reveals a great deal to the audience—joy, doubt, despair, old age, majesty, courage, poor feet. There is art in the walk of the girl who passes a group of boys.

Critic and Creator.—You see we must know more definitely what we are about than is included in the blanket phrase, "Be natural." The artist not only knows a thing, he is aware of it. He realizes it vividly in its details, with a purpose to do something with it. That purpose is more than to make a picture or an imitation, to hold the mirror up to nature. He wishes to show how it affects him. His work reflects something of himself, "the soul of the artist." It is personal, individual, different from the work of every other person. And as he defines his purpose, he must come to examining carefully the means of bringing it about. So he compares and judges and becomes a cool critic as well as an enthusiastic creator. This double sense is always present in the good workman. He has a method which he improves with study and experience.

The Principle of Action.—It will pay you to try to find some principle of action, and this includes all gesture, to which you can refer any question that may arise. When you spoke "a piece" in school, you asked whether you should raise an arm here, point a finger there, or take a step at this place. It was all perplexing because there seemed little to guide you.

You had a vague feeling that you ought to do something to avoid looking like a stick. And at last with the help of your teacher you planned a set of gestures that would make some show of animation. You thrust out your right arm in the middle of the third paragraph; then "on the other hand," three paragraphs below, was a good cue for a jab with the left arm; "the entire country," a little later, was a splendid place to introduce the variety of a fine two-armed sweep. A digression suggested a step forward, and another made it possible to go back or to one side. All this was faithfully rehearsed and given in due time for the approval of your parents and friends, who appreciated it and were glad to see you do so well. But neither your utterance nor your action meant much to them in the way of reality or practicality. This really was not Johnny Jones asking for something or talking to anybody in particular.

It was not, of course, anything like the superintendent's speech. He just talked about the new building and the larger number of students, how the boys and girls might get jobs and keep them. He did not seem so well trained as the prize speakers. They never stopped for a word. Their performance was as neat as that of the Victrola. And the superintendent evidently had been too busy to think out and to practice some gestures. At any rate the audience could not recall that he made any as fine as those of the graduates, or indeed, that he made any at all. But he did give them a comfortable sense of relaxation, he told them things they wanted to hear about their children and themselves. He was not much of an orator, but he was interesting and made everybody feel that he was just the man for the schools and the town.

The New Freedom.—Much more than action was involved in these impressions of exhibition and of reality. But the superintendent had much more correctly expressive action than the young folk with all their obvious gestures. That is just it. Most true action is so subtle and pervasive that we don't notice it any more than we do our breathing or the circulation of the blood. So when we become suddenly conscious that something is wrong with the speaker's body or manner or appearance, we try to adjust his arms or legs or knees or fingers. We might as well be manipulating a marionette. We are not getting at the man at all. It is not that he must learn to manipulate arms and legs for himself, but that he must learn to forget them in the way he does in private. His mind is in bondage or frozen. How can it be made free again so that nature will react upon it as usual?

Repose.—It has already been said that even a slight fear arrests, cramps, or deranges these intricate coordinations and delicate responses that make up bodily behavior. The first step, then, in gesture is to depend upon the medicine of encouragement, experience and familiarity to restore you to mental health. With the return of ease and relaxation of mind most of the angularity and stiffness of body will disappear. You will stand before the audience with springiness, a buoyancy, a feeling of energy centered in the upper chest. You are lightly poised on your feet with a feeling that you wish to go forward to meet your audience. You are not conscious of your hands, which rest easily at your sides and are quick to respond to a hair-trigger suggestion. You can turn the head on the body without effort. You can walk to the right or left without stepping on your feet or acting as though they belonged to someone else. You are acquiring repose and authority.

Cultivating Action.—Although this regaining of conversational ease is the most important step, it is by no means sufficient. Conversation is casual and aimless compared with public speaking or heightened conversation. The language and the action of actors in a play is like that of conversation, but also considerably different. We have to take account of a different perspective. The wall painting is done in larger strokes, some details are omitted and others magnified to give the right focus. The public speaker elevated at some distance from his audience with a very definite purpose to achieve must take the shortest route to his goal. His own emotions are more active than they would be in conversation, his audience is paying much closer attention to him and for a much longer time than it ordinarily would in conversation. In this tenser atmosphere, trick, gesture, mannerism not noticeable in conversation may become painfully distinct. So there is need for a sort of specialized action, a cultivated natural action that is both amplified and trimmed or pruned. The comparison between the green-house rose and the usual garden rose, or that between the Oregon apple tree and that in a neglected New England orchard, will present itself. You must point your gesture as you do your language. Just as you will avoid clumsy phrases or repetitions or generalities in speech, you will avoid excessive repetition, extravagances or meaningless motion of the hands, feet or head. These obscure and distract. They blur the picture you are creating.

Gesture.—As gesture is the response of individual understanding and feeling, it is difficult to teach. An instructor may say, "Do not thrust your fingers out like so many clothes-pins. Relax and let them turn in a bit." He can give you many a useful suggestion about details, especially negative ones, but he can no more give you a handy set of gestures than he can give you a pair of wings and bid you fly. No two of us respond in the same way to the same thought. We translate ourselves, through so many means. The shrug of the shoulder, the lift of the eyebrow, the curl of the lip, the turn of the head, the up-lifted chest, the clenched fist, the quirk of the voice, the glance of the eye, the face and bearing, contribute to a unity of effect so variously and subtly composed that we can only discuss cautiously a larger item here and there that seems to be out of harmony with the rest.

The sign-language was ancient and elaborate before speech was invented and accompanies words to a far greater degree than we are ever aware of. It is fundamental, instinctive. Our speech is slowly learned and always comparatively unfamiliar to us. We still very often read a person more accurately through his action than through his words. When the two conflict we trust the former. Action, then, is both universal and individual, like speech.[1]

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[1] See C. H. Woolbert, "Fundamentals of Speech," chap. IV and V.

Individual Differences.—This individuality or peculiarity is most easily distinguished in the bodily behavior of the races. An Englishman, for instance, would hardly dare to give advice on gesture to a Frenchman, and yet each may be good in his kind of speaking, and the audience will enjoy both kinds as long as it feels no violation of sincerity or freedom of action. The restraint of the Englishman and the vivid animation of the Frenchman are characteristic of differing types, and the audience adjusts itself to sympathize with a racial as well as with an individual expression. But neither speaker can imitate the other without loss of convincingness and personality.

Differences in action may be just as great, however, among individuals of the same nationality. We rejoice in the vigorous acrobatic style of "Billy" Sunday and the chaste and classic style of ex-president Wilson. Each reveals himself in his own way. The manner must fit the man. Personality reflects itself in so many ways that mediocrity often imitates the mannerisms or idiosyncrasies of genius. These are, of course, violations of our sense of good taste or propriety or gracefulness, and it is in spite of them, not because of them, that great speakers and actors capture us. They may add a certain attractiveness as a black patch may on the face of a beauty, but in themselves they are a blemish, and instantly appear as such in the work of others. Henry Irving was a great man who chose acting as his medium. His harsh voice, lame leg and oddities of gesture were a handicap, but his tremendous personality fascinated and dominated every audience, and action that would have looked only clumsy or amateurish in others added mystery and illusion to his portrayal. Naturally he was the most imitated man on the stage, and the imitations, even when most accurate, were grotesque or absurd. They were Hamlet without Hamlet, Irving without Irving—a striking lesson on the impossibility of transferring action or of telling another what action is appropriate in a given situation.

This does not mean that you cannot improve your own gesture. You can do that, but not by going outside yourself into the study of the classified lists of names—the hand supine, prone or vertical; the zones, upper, middle and lower, and the rest of the terminology that indicates some of the great variety of gesture. Nathan Sheppard in that excellent book, "Before an Audience," pokes fun at the mechanical rules of the elocutionist. Referring to one, he says: "Where did you get this rule? From conversation. Finding that we do this naturally, let us do it mechanically. We do it by instinct in private talking, let us do it by rule in public speaking. Finding that while eating, every time your elbow bends your mouth flies open, therefore this rule: When your elbow bends, open your mouth." . . .

What would Sheppard have said of this very specific direction one writer gives for discrimination in hand-shaking:

> "Greeting.—Offer your hand as if to shake hands (*a*) with palm up, you greet a superior; (*b*) with palm down, an inferior; (*c*) edgewise, an equal. (The head bowing.)"

Frequently the supine hand expresses good humor or frankness, and the vertical hand, palm out, expresses repulsion, but a great many ather actions suggest them, too. Repulsion may be expressed without movement of the hand at all. It may be more emphatically shown by the eye, the nose, the turn of the head, the tone of the voice. It depends upon the individual, upon his "set" or tendency in action and upon the vividness, the intensity, of his thought of repulsion.

Practice Gesture.—The first step in improving action is to give way to the impulse to gesture. Loosen up. Exaggerate. Study an emotional passage that interests you. Realize it fully. Then read it aloud and try to make it impressive or convincing through gesture. Memorize a short passage so that both hands will be free, and let yourself go. Tear the air with your passion, if you will, so long as it helps you to move about. Even meaningless extravagant waving of the arms and walking about will help you to a lightness, a buoyancy of position, an eager-to-go feeling that is necessary for energetic bearing and action. The baseball player swings three bats as he waits his turn to bat. As he steps to the plate, he throws two aside. How light the remaining bat now feels as he holds it ready for action. The exercise with the extra bats has developed a reserve power that is very noticeable in his business swing.

All Speaking Emotional.—Remember that every talk, no matter how prosy or homely, must be given with energy and enthusiasm. All effective speaking is emotional in the sense that it is informed with a lively desire to be understood or believed. You must be interested and show your interest before you can be interesting. There is too often a strange inconsistency between the alert, vigorous deportment of the man in his office and his dull, subdued and negative appearance on the platform. He has lost his usual positive suggestion of mastery. If he never had it, physical exercise, better health, is perhaps the thing he most needs.

Better Carriage.—Everywhere it is the bearing and carriage of a person that first impress. The "chesty" man is respected. He looks confident and self-reliant. Luther H. Gulick in "The Efficient Life" says, "Not one man in ten carries himself so as to look his best." His motto for good position is: "Keep the neck pressed back against the collar." He recommends this exercise:

> Inhale slowly and as strongly as possible. At the same time press the neck back firmly against the collar. Now hold it there hard. There is no harm in doing this in an exaggerated way. The object is to straighten out that part of the back which is directly between the shoulders. This deepens the chest.

Gulick sums up an interesting and practical chapter by assuring us that we can be physically fit and effective if we make sure of these three provisions:

1. Five minutes each day of muscular exercise.
2. Short intervals during the day of fresh air, brisk walking, deep breathing.
3. The reservation of at least one day a week for rest and recreation.

You will be greatly helped to ease and intimacy if you can find something to do before your audience. Pick up books or papers, walk to the blackboard, point out items on a chart—do anything that will require you to lift a hand or to move about to some purpose. One deliberate bit of action is often enough to throw off the spell of embarrassment.

Physical Exercise.—If one is healthy, but in a lifeless, vegetable sort of way, competitive eye-to-eye exercise like tennis, boxing or wrestling is most helpful. One must overcome his habitual inertia and lack-lustre eye by developing better habits through livelier and more forceful contact with others.

If the student is naturally a bit awkward, dancing and other exercises that encourage lightness, grace or delicacy of movement are suggested. "Setting-up" exercises like Walter Camp's "Daily Dozen" are useful in establishing deep breathing, poise and coordination.

Sometimes it is relaxation that is most needed. The muscles seem cramped and stiff. Relax them. Sit comfortably in a chair. Let your head drop forward until your chin almost touches your chest. Lift it easily and let it fall back as far as it can. You will feel only the muscles in the back of the neck. Repeat this several times with the eyes blank, half-closed. Then turn the head slowly from right to left and from left to right. Revolve the head slowly first in one direction, then in the other.

Stand up easily erect. Raise the arms over the head, palms in. Bend forward slowly at the waist and let the whole upper body relax, the arms extended loosely toward the floor. Repeat this exercise five or six times.

Practice with one arm and then the other, lifting it forward over the head and dropping it completely relaxed. Raise it laterally and drop it.

Swing the leg, relaxed so that all the weight is felt in the foot, forward and back, and right and left across the other.

Rest heavily on your heels. Raise the balls of the feet and twist to the right and left. Stand on the toes, raise the heels and turn. Rock back and forth from toe to heel and back again.

Shake the hand and fingers so that they seem to dangle very loosely from the wrist. Loosen the fingers by opening and closing the hand twenty times.

Standing stock still throughout the speech is a tiresome fault. Imagine yourself standing before an audience. Take a step or two forward. Step back. Walk to the right. Turn and come back. Go to the left. Notice that you don't awkwardly cross one leg over the other in turning, but that you turn first on the balls of the feet. You are facing the right or the left before you step out with the free foot. This is all very simple, but you may need to practice it deliberately before you see how to correct your platform carriage.

"Shadow" Practice.—Stand before a long mirror and gesticulate. Remember you are purposely exaggerating to kreak up the icy self-consciousness that prevents the flow of normal expression. You will see at once that a sagging at the hips or the knees does not carry conviction, and that legs too far apart suggest a vulgar or impudent ease. Straighten up, then, with chest up and feet close together and pointing out, one slightly in advance of the other. Look at the whole of the audience. It is exasperating to have a speaker look fixedly in one spot all the time. You should not of course keep moving your head from side to side, but you should occasionally turn your head to the right or the left. Give the impression of including everybody in your remarks. If "shadow" boxing is good for the pugilist, shadow platform practice ought to help the speaker. Don't be afraid of being ridiculous. You are engaged in a serious attempt to free your impulse to action, and your room is sometimes a better laboratory for experiment than is a hall full of spectators.

Eliminating False Motion.—Acquiring the habit of supple activity, of desiring and daring to move hands and feet, is only the first step. Just as you test and select words on the principle of economy, choosing those that tell the most, that express most clearly and vividly and concisely what you wish to say, so you economize in action. You begin to eliminate false or meaningless motion. You see yourself in the audience looking up and judging yourself on the platform. You see that even a graceful or forceful gesture becomes ineffective if it is repeated too often. Every gesture must have sufficient ease and strength to look right to the audience and to carry a definite meaning. Avoid those little nervous thrusts to the right or left that are made by a twist of the wrist or a movement of the elbow. They are too niggardly and incomplete to suggest anything but timidity. Begin the movement from the shoulder and use the whole arm even though the gesture extends only a few inches forward or to the side. Practice this rounder, fuller and in every way more convincing free-arm gesture. No gesture at all is better than the jabs from the wrist or the elbow.

If you move about, do it with a definite purpose. Step or walk firmly, decisively. Study good actors in this respect. The fidgety person who moves doubtfully and gingerly is considered a rank amateur. Learn to stand still. You will not look wooden when you are in easy control any more than you will seem to be hesitating or blundering when you make a deliberate pause. You are, in fact, showing signs of poise, power and emphasis.

Action Always Present.—Gesture is a difficult subject to discuss without illustration, but fortunately the experience of a lifetime has trained the eye to distinguish the weak or extravagant gesture from the restrained but ample gesture. The movement strikes us as adequate or inadequate, false or true. You need to examine deliberately the reasons for your satisfaction or dissatisfaction. So study all the speakers you can. They will make you realize that you cannot avoid action, that you are always doing something on the platform, and that it corroborates, supplements or contradicts the meaning of your words. You will see that some men are effective with gestures, others without them; that some men move about considerably and that others seem to move hardly at all. You will sense the harmony, in a speaker, but will be so absorbed in his message that you are scarcely aware of the means. This is almost a perfect union of speech and action. You will learn that a useful or true gesture is not obtrusive, even when it is striking. It is not exhibitional, but necessary to the speaker to complete his meaning, to illuminate it or sharpen it. Another speaker might complete the same phrase with a different physical response and be equally understood. But whatever their peculiarities good speakers are thoroughly alive in the trunk, the head, the face and the eyes. Do not imitate anybody, but apply the lessons of the failure or success of others.

Speak Up.—You are still waiting to begin your speech. Speak your first words slowly and distinctly but not too loud. Cultivate an easy but firm attack. Talk to the back of the room. Study those in the last seats. Do they look as though they hear you easily, or is strain or resignation reflected in their attitudes? Voice training will be discussed in another chapter, but remember now to make yourself heard. All your preparation has gone for naught if at the last your audience cannot hear you. As you proceed, then, lift the voice gradually. Try to keep a conversational tone, but make it buoyant and resonant. Keep it up and forward at the lips. Do not growl or grumble or mutter in the throat. The young actor acquires authority by talking up. He adjusts his tone to the audience, not to the stage. The older generation of actors have, as a rule, a much more satisfactory enunciation than the younger, who in their passion for realism, for natural and intimate touches, lapse too far into the casual and the actual tone of conversation. This produces not the illusion they wish to create, but only obscurity and impatience. Art always adds something to nature. The elocution of the "palmy days," though now much derided because it was so often artificial, bombastic or "stagey," did teach careful and often distinguished utterance as well as graceful and manly bearing. The public speaker cannot afford to slump even in privacy, because correct, well-spoken English and good bearing must become habitual. The actor only plays a part and with words that are not his own, words that can be carefully studied and memorized. He can step out of the part at will. But the speaker is undone if he gives the faintest suggestion of playing a part, of being not sincere or not earnest. He must always be his own best self.

Study Your Voice.—Listen to your own voice. Does it sound weak or listless, squeaky or throaty? Are you talking too fast or too slow? In extemporaneous speaking, no matter how well prepared the subject may be, the speaker is often a little slow. He feels about cautiously for the idea or for the language to clothe it. Experience overcomes this to a great extent. The speaker acquires a larger working vocabulary, and if he confines himself to a few subjects he will soon have a ready stock of phrases and patterns of speech. Unnecessary repetition, explanation or elaboration are almost as bad as hesitation. The audience is bored and seems to say, "Yes, yes, go on."

Rapid speech, on the other hand, is liable to be indistinct, shrill, and monotonous. Before a small audience, where the pitch of the voice may be lower, this danger is not so great. In speaking before a large audience, especially in the open, a slow, prolonged utterance, almost a chant, is necessary for clearness.

Need of Variety.—The important thing is variety of tempo. The deliberate speaker and the tempestuous one may be equally effective if pause and change in the rate of speed characterize the delivery. They break up the too smoothly flowing rhythm that puts the audience to sleep. Even the poets who work in conventional and mechanical measures have subtle variations in their lines. Too great a uniformity is deadly to emphasis or even attention.

Pause.—A pause is more than an aid to variety. It is an "eloquent silence." It sums up what has just been said and challenges reflection, or it piques the curiosity for what is to come. It is dramatic and suggests more than many words. It is the actor's pet device in focusing or crystallizing interest. Young speakers are usually too nervous to make a cool, sustained pause. They race or dawdle to the end. If they stop it is only to catch the breath or to struggle frantically for a word or an idea. This consciousness of weakness causes them to think that the audience will misinterpret a genuine pause, mistake it for uncertainty, involuntary hesitation.

Force.—The force, or intensity, of utterance is subject to the same law of variety. Mere loudness will not hold the attention long. The booming of Niagara arouses the wonder of the visitor, but those who live near it seldom notice it. Those who live along the lines of the elevated railroads soon get used to the roar of the cars and are lulled to sleep by it. They would probably wake up with a start, however, if the din suddenly ceased. The change would capture their attention.

Do Not Hammer.—Young speakers need to let go rather than to check their exuberancy, but we very often see and hear an over-emphasis that becomes wearying. Teachers, lawyers and others who "lay down the law" fall into habits of pounding and hammering out their words in a rhythmic and monotonous utterance. They sound ill-tempered or querulous. We wish they did not take themselves quite so seriously. Or they remind us of the pianist with the unvarying blacksmith touch. The sledge-hammer is fine—nothing like it in its place and at the right moment, but it will not do for the touch that should be as light as gossamer. Do not stress every other word. It is a sign of lazy, hazy thinking. Cultivate your ear. Listen to yourself and you will soon get the habit of detecting and correcting any three-cylinder sounds of distress and waste. Lightness of touch, ease and discrimination must accompany the heaviest blows.

Inflection.—Interest is best sustained through good inflection. Transition from one paragraph to another, from topic to topic is best shown by a change in pitch. Go from a lower level or key to an upper one and back again. This variety is supplemented by the modulation or inflection or prominence that is given syllables, words and phrases. Many attempts have been made to classify the almost innumerable accents and changes of which the voice is capable. They are of little practical value except to remind us that expression which is both earnest and free speaks in a rich melody, not in a monotone. Inflection is an indication of active thought. The clergyman who drones through his sermon in the ministerial tone, may be earnest and sincere, but his mind is comparatively asleep. He is dealing in words, not ideas. He is not alive to the complete meaning of the words because his mind is not concentrated upon it. The boy just learning to read, who speaks slowly and dubiously one word at a time: "Oh-see-the-dog-chase-the-cat," is in much the same case. He is too intent upon discovering words to translate them properly. But hear him speak the same words in excited glee to his playmate. The involuntary inflection has a world of suggestion and eloquence. No one needs to be taught to express with vivid modulation what he really knows and feels. But he seldom really knows it and feels it. He has only a vague surface notion. He needs to see almost every idea that is capital for the speaker more clearly—in its details, its cause and effect, its relation to other ideas.

Reading Aloud.—The conversation of able and animated minds gives us the key to inflection. Inflection is as natural and instinctive a language as is the sign language. Even animals understand it. But as in the case of gesture you will find it worth the trouble to study inflection consciously and deliberately. Just as gesture must not only be right, but must look right to the audience, so inflection must fall upon the ear of the listener with true emphasis that is neither subdued nor exaggerated. The platform tends to paralyze inflection just as it does action. The remedy must be one which will aid in restoring activity of mind—ease and freedom. So practice on florid, dramatic or melodramatic selections for bold attack and a wide range of obvious inflection. Let the voice ring out in command or praise or joy. Pull the stops for wrath, sorrow, dignity and hate. Practice next the delicate nuances of a lyric or a sonnet; read aloud some of Huxley's practical and interesting talk on evolution. Try everything for flexibility and daring. But be sure, first of all, that you know what you are talking about. If a single word is doubtful to you, look it up in the dictionary and study it again in the light of the context. Reading another's work is somewhat like translating a foreign language. The words and the ideas behind them are often so foreign to our own that we must give them considerable study before they arouse the desired reaction in us, before we test the author's message in the light of our own experience. The college student often reads aloud no better than the grammar school boy. He fails to understand fully and to interpret sympathetically the language of the author. If he understood fully he would inflect properly. But it is because he is satisfied with the surface thought that his reading lacks almost all of the subtle and many of the obvious modulations that a genuinely interested reader would have. The thought has not been assimilated. It is still foreign. A reporter thus described the "spirit" talk from the mouth of a "medium:"

> Words were well chosen and phraseology was good. Indeed the message sounded as if it were being read from a dull book; so exact was it and so far from conversational structure. The stuff in substance and quality resembled the "strenuous life" material Theodore Roosevelt used to give to interviewers when he kindly assisted them to fill space without committing himself to definite policies; a masterly collection of abstracts which gave the ear the impression of being concretes, until the post-interview and disenglamoured intellect analyzed them. Sometimes, without Roosevelt's accompanying action, his gestures, his oratory, his hand-clappings, his knee slappings, his frownings, his facial expressions, his teeth revealing smiles and grins, the matter of his discourses would have been dull and tedious and prosy.

The Persuasiveness of Voice and Action.—All language is comparatively vague and cold until it is informed and colored by the alert thinking of the speaker and the audience. Sheridan had this in mind when he declined an offer of a thousand pounds for permission to publish his famous speech against Warren Hastings. The members of Parliament and the great audiences at the trial were so stirred with indignation and rage against the viceroy, and so moved with pity for his alleged victims, that the expected vote was put off for fear an injustice might be done Hastings. Fox, Burke, Pitt and other great orators said it was the greatest speech they had ever heard and thought it was very possibly the most effective ever delivered. And the speech has never been printed. Fragments inaccurately recalled by some of those present, and a great deal of comment, are all we possess of it today.

Perhaps it is just as well. Very few of the great speeches that have been preserved give more than a hint of their original appeal, and most of them are disappointing. But how can they be anything else? The exciting occasions that gave them birth, the speakers that fired them with their courage and ardor, and the audiences that felt their very lives or manhood at stake, are missing. All we have are the cold ashes of these flaming appeals. Sheridan had a wise detachment that convinced him that his speech on paper would look like an indifferent thing after all and would create eternal astonishment that it could have made such a fuss in the world. The eloquence was not in the words, but in the speaker, his splendid presence and thrilling tones; it was in the magnificent setting, the great hall made doubly impressive by the majesty of royalty, the dignity of Court and Commons, the wealth of genius and fame, and the spectacle of the huge crowd intent upon the gorgeous pageantry and the powerful drama almost too fascinating to be real. It is no wonder that Sheridan preferred the myth that posterity might make about it all to the dull and misleading record of mere words.

Your plain, business-like talk is drama, too. Suggest good health, good humor, enjoyment of the situation before you, knowledge of your subject and pleasure and skill in showing its possibilities for your listeners, and you become somebody, a personality. You weave your design with energy and emotion —an enthusiasm for facts, causes and effects, and a lively desire to make them clear to others—and that is drama.

Concluding.—You will conclude appropriately and vigorously, according to schedule, if you have made an outline for your talk. Plan a definite argument, exhortation, congratulation or review, and you will not wobble as speakers often do. Hold up the last sentence and the last word firmly. Do not act as if you had already finished and the last words were of no consequence.

And do not say "Thank you" or "I thank you." The phrase has been terribly overworked as a conventional ending, especially by pompous politicians. All conventional phrases are to be avoided as violations of sincerity, simplicity, and emphasis. The audience will take your thanks for granted and will appreciate your poise in refraining from the use of this stale expression, which is too often merely a cover for a rather weak exit.

After your last word pause a moment or bow slightly as you might in leaving a companion. If your chair is some distance away turn and walk easily to it. Do not step back and try to find it with your heels.

OUTLINE FOR A CRITICISM OF A TALK

I. Subject
  - Was the subject one of general interest or was it for a special group?
  - Was the aim to make clear, to impress, to induce action, or to entertain?
  - Was the subject sufficiently restricted? Was it within the speaker's powers?
  - Was the subject commonplace, unusual, trite, made successful by novel illustrations or applications?

II. Preparation
  - Was there evidence of a studied plan? Did the introduction win immediate attention?
  - Were all the details relevant to the main theme? (Unity)
  - Was the subject developed clearly and logically? (Coherence)
  - Was the chief thought made vivid and penetrating by a striking introduction, by ample statement, by particulars, by comparison or contrast, or by a forceful summary? (Emphasis)
  - Were reflection, observation, critical judgment, as well as book knowledge, apparent?

III. Presentation
  - Did the speaker give an impression of confidence, reserve power? Did he look directly at the audience? At whole of it or only a part?
  - Was there sufficient response to the thought by head, body, hands and feet?
  - Was the speaker "a galvanic human battery on two legs?"
  - Was the style conversational, oratorical, or dramatic?
  - Was the talk memorized in whole or in part?
  - Was the speaker talking to himself or to his audience?

IV. Diction
  - Was the language pointed or dull, specific or general?
  - Was it alive with suggestion?
  - Were the grammar, pronunciation, enunciation satisfactory?
  - Were there any awkward expressions or needless repetitions? Too many "ands," "uhs," "whys," or "wells?"
  - Was the vocabulary meagre, ample or rich?
  - Did you note any exceptionally interesting words or unusual applications of familiar ones?

V. Voice

Was the tone thin? raucous? nasal? shrill? high? low? rasping? full? guttural? resonant? commanding? sympathetic?

Was the voice monotonous? lifeless?

Was the inflection richly varied? the pitch sufficiently changed?

Was the utterance deliberate, or rapid, or both?

Was pause skilfully employed?

Were syllables clipped?

Were vowels sufficiently prolonged?

Was force gained by intensity of speech? by loudness? by contrasting soft tones? by discriminating accentuation of words and phrases?

VI. Personality

Was the speaker's physique impressive? Was he able to overcome its handicap or support its advantage by skilful speech and bearing?

Did he make any reference to the special nature of the audience or the occasion?

Did he display too little energy or too much, or had he the right proportions of energy and poise?

Was the speaker sincere or pretentious? natural or artificial? dignified or trivial?

Did he show any signs of vanity or mock-modesty?

Was his manner cheerful, heavy, aloof, intimate, formal, negative or positive?

Was his talk chiefly narration, explanation or argument? Can you recall his best incidents or stories?

Was he wordy or concise? Did he seem to have liberal education and special training?

Did you feel that he had something to say or that he had to say something?

ASSIGNMENTS

1. Give a short talk in which you discuss both the thought and the presentation of a public speaker. Use the outline given above, but do not try to answer all the questions. They are intended to be only suggestive hints for analysis. Uniform adherence to them by every student is liable to make the reports impersonal and stereotyped. Your review should be as interesting and personal as any other talk. Try the exercise on several types; such as, a forum speaker, a public man, a business man, a clergyman.
2. Be prepared to read before the class with understanding and energy one or more of the following selections:

I do not think I exaggerate when I say that never since God made Demosthenes has He made a man better fitted for a great work than Daniel O'Connell.

You may say that I am partial to my hero, but John Randolph of Roanoke, who hated an Irishman almost as much as he did a Yankee, when he got to London and heard O'Connell, the old slaveholder threw up his hands and exclaimed, "This is the man, those are the lips, the most eloquent that speak English in my day," and I think he was right.

Webster could address a bench of judges; Everett could charm a college; Choate could delude a jury; Clay could magnetize a Senate; and Tom Corwin could hold the mob in his right hand; but no one of these men could do more than this one thing. The wonder about O'Connell was that he could outtalk Corwin, he could charm a college better than Everett, and leave Henry Clay himself far behind in magnetizing a Senate.

It has been my privilege to have heard all the great orators of America who have become singularly famed about the world's circumference. I know what was the majesty of Webster; I know what it was to melt under the magnetism of Henry Clay; I have seen eloquence in the iron logic of Calhoun; but O'Connell was Webster, Clay and Calhoun in one. Before the courts, logic; at the bar of the Senate, unanswerable and dignified; on the platform, grace, wit and pathos; before the masses, a whole man. Emerson says, "There is no true eloquence, unless there is a man behind the speech." Daniel O'Connell was listened to because all England and Ireland knew that there was a man behind the speech—one who could be neither bought, bullied nor cheated.

And then, besides his irreproachable character he had what is half the power of a popular orator, he had a majestic presence. A little O'Connell would have been no O'Connell at all. In youth he had the brow of a Jupiter and the stature of Apollo. Sydney Smith says of Lord John Russell's five feet, when he went down to Yorkshire after the Reform bill had passed, the stalwart hunters of Yorkshire exclaimed, "What! that little shrimp, he carry the Reform bill!" "No, no!" said Smith, "he was a large man, but the labors of the bill shrunk him."

I remember the story Russell Lowell tells of Webster; when, a year or two before his death, the Whig party thought of dissolution, Webster came home from Washington and went down to Faneuil Halt to protest, and four thousand of his fellow Whigs came out; drawing himself up to his loftiest proportions, his brow charged with thunder, before the listening thousands, he said, "Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitutional Whig. If you break up the Whig party, sir, where am I to go?" And says Lowell, "We all held our breath, thinking where he could go. But if he had been five feet three we should have said, 'Who do you suppose cares where you go?'"

Well O'Connell had all that; and true nature seemed to be speaking all over him. It would have been a pleasure even to look at him if he had not spoken at all, and all you thought of was a greyhound.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him once in Exeter Hall say, "Americans, I send my voice careering across the Atlantic like a thunder-storm, to tell the slaveholders of the Carolinas that God's thunderbolts are hot, and to remind the negro that the dawn of his redemption is drawing near," and I seemed to hear his voice reverberating and re-echoing back to London from the Rocky Mountains.

And then, with the slightest possible flavor of an Irish brogue, he would tell a story that would make all Exeter Hall laugh, and the next moment there would be tears in his voice, like an old song, and five thousand men would be in tears. And all the while no effort—he seemed only breathing.

Wendell Phillips.

If you ever saw a crow with a king-bird after him, you will get an image of a dull speaker and a lively listener. The bird in sable plumage flaps heavily along his straightforward course, while the other sails around him, over him, under him, leaves him, comes back again, tweaks out a black feather, shoots away once more, never losing sight of him and finally reaches the crow's perch at the same time the crow does, having cut a perfect labyrinth of loops and knots and spirals while the slow fowl was painfully working from one end of his straight line to the other.

Oliver Wendell Holmes,
"The Autocrat of the Breakfast Table."

When Sheridan, after passing the night in the House of Commons, was asked what his impression was, he said he had been chiefly struck with the difference of manner between Fox and Lord Stormont. The latter began by declaring in a slow, solemn, drawling, nasal tone, that "when he considered the enormity and the unconstitutional tendency of the measures just proposed, he was hurried away in a torrent of passion and a whirlwind of impetuosity," pausing between every word and syllable; while the former, speaking with the rapidity of lightning, and with breathless anxiety and impatience, said that "such was the magnitude, such the importance, such the vital interest of this question, that he could not help imploring, he could not help adjuring the House to come to it with the utmost coolness, the utmost deliberation."

William Mathews, "Oratory and Orators."

When public bodies are to be addressed on momentous occasions, when great interests are at stake and strong passions excited, nothing is valuable in speech further than it is connected with high intellectual and moral endowments. Clearness, force and earnestness are the qualities that produce conviction. True eloquence, indeed, does not consist in speech. It cannot be brought from far. Labor and learning may toil for it, but they will toil in vain. Words and phrases may be marshalled in every way, but they cannot compass it. It must exist in the man, in the subject, and in the occasion.

Affected passion, intense expression, the pomp of declamation, all may aspire to it; they cannot reach it. It comes, if it come at all, like the outbreaking of a fountain from the earth, or the bursting forth of volcanic fires, with spontaneous, native, original force. The graces taught in the schools, the costly ornaments and studied contrivances of speech, shock and disgust men when their own lives, and the fate of their wives, their children, hang on the decision of the hour. Then words have lost their power, rhetoric is vain, and all elaborate oratory contemptible. Even genius itself then feels rebuked and subdued, as in the presence of higher qualities.

Then patriotism is eloquent; then self-devotion is eloquent. The clear conception, outrunning deductions of logic, the high purpose, the firm resolve, the dauntless spirit, speaking on the tongue, beaming from the eye, informing every feature and urging the whole man onward,—this, this is eloquence; or rather it is something greater and higher than all eloquence,—it is action, noble, sublime, god-like action.

Daniel Webster.

Shylock. There I have another bad match; a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond . . . He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a

Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villainy you teach me I will execute, and it shall go hard but I will better the instruction.

Shakespeare, "Merchant of Venice."

"What art thou afraid of? Wherefore, like a coward, dost thou forever pip and whimper, and go cowering and trembling? Despicable biped! What is the sum total of the worst that lies before thee? Death? Well, Death, and say the pangs of Tophet too, and all that the Devil and Man may, will, or can do against thee! Hast thou not a heart; canst thou not suffer whatso it be; and, as a Child of Freedom, though outcast, trample Tophet itself under thy feet, while it consumes thee? Let it come, then; I will meet it and defy it!" And as I so thought, there rushed like a stream of fire over my whole soul; and I shook base Fear away from me forever. I was strong, of unknown strength; a spirit, almost a god. Ever from that time, the temper of my misery was changed; not Fear or whining Sorrow was it, but Indignation and grim fire-eyed Defiance.

Thus has the EVERLASTING NO (*das ewige Nein*) pealed authoritatively through all the recesses of my Being, of my Me; and then it was that my whole Me stood up, in native God-created majesty, and with emphasis recorded its Protest. Such a protest, the most important transaction in Life, may that same Indignation, and Defiance, in a psychological point of view, be fitly called. The EVERLASTING NO had said: "Behold, thou art fatherless, outcast, and the Universe is mine (the Devil's);" to which my whole Me now made answer: "I am not thine, but Free, and forever hate thee!"

Thomas Carlyle, "Sartor Resartus."

Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever Gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud;
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds and shall find me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate;
I am the captain of my soul.

William Ernest Henley, "Invictus."

Burned Marmion's swarthy cheek like fire,
And shook his very frame for ire,
    And—"This to me!" he said,—
"An 'twere not for thy hoary beard,
Such hand as Marmion's had not spared
    To cleave the Douglas' head!
And, first, I tell thee, haughty Peer,
He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate:
And, Douglas, more I tell three here,
    Even in thy pitch of pride,
Here in thy hold, thy vassals near,
(Nay, never look upon your lord,
And lay your hands upon your sword),
    I tell thee, thou'rt defied!
And if thou saidst, I am not peer
To any lord in Scotland here,
Lowland or Highland, far or near,
    Lord Angus, thous hast lied!"—
On the Earl's cheek the flush of rage
O'ercame the ashen hue of age:
Fierce he broke forth:—"And darest thou then
To beard the lion in his den,
    The Douglas in his hall?
And hopest thou hence unscathed to go?—
No, by Saint Bride of Bothwell, no!—
Up drawbridge, grooms—what, Warder, ho!
    Let the portcullis fall."

WALTER SCOTT, "Marmion."

Fear Death?—to feel the fog in my throat,
    The mist in my face,
When the snows begin, and the blasts denote
    I am nearing the place,
The power of the night, the press of the storm,
    The post of the foe:
Where he stands, the Arch Fear in a visible form,
    Yet the strong man must go:
For the journey is done and the summit attained,
    And the barriers fall,
Tho' a battle's to fight ere the guerdon be gained,
    The reward of it all.
I was ever a fighter, so—one fight more,
    The best and the last!
I would hate that death bandaged my eyes, and forebore,
    And bade me creep past.

No! let me taste the whole of it, fare like my peers
The heroes of old,
Bear the brunt, in a minute pay glad life's arrears
Of pain, darkness and cold.
For sudden the worst turns the best to the brave,
The black minute's at end,
And the elements' rage, the fiend-voices that rave,
Shall dwindle, shall blend,
Shall change, shall become first a peace out of pain,
Then a light, then thy breast,
O thou soul of my soul! I shall clasp thee again,
And with God be the rest!

Robert Browning, "Prospicc."

CHAPTER IV

TRAINING THE SPEAKER'S MIND

The special training of the public speaker must rest upon the broad foundation of a liberal education. How often the expert engineer, chemist, manufacturer or retailer gives a dry-as-dust speech. He has dug deep into his subject, but has little knowledge of his audience, of human nature. He lacks the warmth, the expansiveness, the intimate and enjoyable contact with men and women, that comes from interest in subjects and ideas comparatively remote from his bread-and-butter occupation. The specialist frequently seems a vacuum when in the company of those not engaged in his kind of study. He has not learned how to be interested in persons and how to interest them. The experienced traveler is usually a good companion. Travel in the world of ideas, in the experiences of men of genius, of humor, of charm and sympathy, of good sense and sober learning, makes one still more adaptable and understanding, more at home and more welcome in every company. Flexibility and growth are the distinguishing traits of a soundly-trained mind.

Human Interest.—Huxley was a great scientist and a fine public speaker. He gave fascinating descriptions and explanations of the doctrine of evolution to enthusiastic audiences of workmen. His printed speeches are widely read today. They have a simplicity, directness and energy that make them models of style. Huxley knew how to tell, how to teach and inspire, because his scientific curiosity touched eagerly everything that is of interest to man. That is what Cicero meant when he said that the orator must be acquainted with all the arts and sciences. Among business men today we have many good speakers, and you will note that almost without exception they have, besides their business, many other resources of stimulating talk.

The Force of Habit.—But whether we intend to be speakers or not, this active, widely-ranging attention to the world in which we all live is necessary for the exercise of our more intelligent thinking. The psychologist tells us that man's mind, like that of the animals, is naturally indolent. Thinking is hard work. The employer corroborates this in his assertion that most employees stop growing after two or three years' familiarity with the job. The mind is simply a collection of habits. Habit is repetition that has become mechanical. One operates a typewriter or a sewing machine automatically. And this is the most economical, efficient way. But this habit-forming tendency invades the upper reaches of thought as well. Teachers fail to grow, says Thorndike, after five or six years of experience. Familiarity makes less and less demand upon our conscious attention, and the grooves of habit are dug deeper and deeper. All of us are in greater or less degree victims of our habits. We need to form the best habit of breaking through the crusts of unintelligent, habitualized thinking. So get interested in something different or get a fresh grip on the old, examine it more consciously. Open the mind, renovate it and don't seal it again. Nothing is final. Keep your senses pleasureably alert and receptive to new impressions, new truth. Life is an adventure, not a story that is told.

Sources of Ideas.—We get our ideas from our environment—our companions, books, neighborhood, and occupation. They make us what we are. They give us our "set" of mind, our attitudes and prejudices. The criminal can with considerable justice blame society for what he is. So can the judge, the lawyer and everybody else. But we can often modify our environment or leave it for a better one. Education is the greatest force in bringing this about.

What to Read.—Books are wonderful in making a magic and yet a very real environment. Those who speak to us through them are more intimate and have more influence over us than our living companions. "Tell me what you read," observed Goethe, "and I will tell you what you are." Because our experience is so limited and because books interpret the experiences of thousands of years, we naturally learn most from them. Carlyle says, "The true University of these days is a collection of books, and all education is to teach us how to read."

Centuries ago Bacon complained that of the making of books there is no end. Today the condition is immeasurably more appalling and bewildering. Yet we must choose rightly the books needed for our nourishment and learn to use them skilfully.

Do not plod through one book or a collection of books just because they have been highly recommended to you or have deservedly world-wide reputation. Many ambitious readers have suffered mental indigestion and permanent discouragement from books unsuited to their nature or stage of development. The first requirement of profitable reading is interest—as it is of all education. If the words fail to hold your active attention, if they bore you, the book is not for you. Of course you must give a book a reasonable trial. Even if the first chapter is a little painful, the second may strike a spark that may generate a lasting fire of enthusiasm. But in the high schools and colleges many students have acquired an everlasting dislike for the finer types of drama, essay, poetry and fiction simply because their immature minds were not ready to grapple with the humor, the irony, the philosophy, the reflections of maturity. Years of experience, of disillusion, of suffering and renewed faith are sometimes necessary for the comprehension and realization of the commonplace truths of the copybook. But even trained, educated, readers differ widely in tastes and prejudices. To one, Dostoiefsky is a neurotic, a diseased, hopeless subject for the pathologist; to another, a torch of light and warmth. Just as our natures differ, they demand different nourishment, and you yourself must be the one to prescribe. Only sympathetic communion with great minds as revealed in their best books can give you the larger understanding, the perspective, that is a part of culture.

Two Kinds of Books.—Books are readily separated into two classes, those of information and those of inspiration. De Quincey has put this distinction most effectively in a famous passage. He says:

> There is the literature of knowledge and there is the literature of power. The function of the first is to teach; the function of the second is to move. The first is a rudder; the second, an oar or a sail. The first speaks to the mere discursive understanding; the second speaks, ultimately it may happen, to the higher understanding or reason, but always through affections of pleasure and sympathy.

> What do you learn from *Paradise Lost?* Nothing at all. What do you learn from a cookery-book? Something new—something that you did not know before, in every paragraph. But would you therefore put the wretched cookery-book on a higher level of estimation than the divine poem? What you owe to Milton is not any knowledge, of which a million separate items are still but a million of advancing steps on the same earthly level; what you owe is power, that is, exercise and expansion to your own latent capacity of sympathy with the infinite, where every pulse and each separate influx is a step upwards—a step ascending as upon a Jacob's ladder from earth to mysterious altitudes above the earth. All the steps of knowledge, from first to last, carry you further on the same plane, but could never raise you one foot above your ancient level of earth: whereas the very first step in power is a flight—is an ascending movement into another element where earth is forgotten.

Ruskin may help you to realize this passage a little more fully. In an address to an audience of mechanics and other practical workers (see "Sesame and Lilies") he said:

> Books are divisible into two classes,—the books of the hour, and the books of all time.
>
> The good book of the hour, then,—I do not speak of the bad ones—is simply the useful or pleasant talk of some person whom you cannot otherwise converse with, printed for you. Very useful often, telling you what you need to know; very pleasant often, as a sensible friend's present talk would be. These bright accounts of travels; good-humored and witty discussions of questions; lively or pathetic story-telling in the form of a novel; firm fact-telling, by the real agents concerned in the events of passing history;—all these books of the hour, multiplying among us as education becomes more general, are a peculiar possession of the present age. We ought to be entirely thankful for them, and entirely ashamed of ourselves if we make no good use of them. But we make the worst possible use if we allow them to usurp the place of true books; for strictly speaking, they are not books at all, but merely letters or newspapers in good print.
>
> The book of talk is printed. Why? Because its author cannot speak to thousands of people at once; if he could he would—the volume is mere multiplication of his voice. . . . But a book is written not to multiply the voice merely, not to carry it merely, but to perpetuate it. The author has something to say which he perceives to be true and useful, or helpfully beautiful. . . .

Whatever bit of a wise man's work is honestly and benevolently done, that bit is his book, or his piece of art. It is mixed always with evil fragments,—ill done, affected, redundant work. But if you read rightly, you will easily discover the true bits, and those *are* the book.

Now books of this kind have been written in all ages by their greatest men, by great readers, great statesmen, and great thinkers. These are all at your choice; and Life is short. You have heard as much before; yet have you measured and mapped out this short life and its possibilities? Do you know, if you read this, that you cannot read that; that what you lose today you cannot gain tomorrow? Will you go and gossip with your housemaid or your stable-boy when you may talk with queens and kings; or flatter yourselves that it is with any worthy consciousness of your own claims to respect that you jostle with the hungry and common crowd for entree here, and audience there, when all the while this eternal court is open to you, with its society wide as the world, multitudinous as its days—the chosen and the mighty of every place and time?

Get Acquainted.—Read to get acquainted with the world about you. The newspapers and magazines can give you only a superficial view, usually distorted and often incorrect. Read the men and women who are thoughtfully studying and grappling with the profound problems left by the War. These are perhaps the most critical days in the world's history. Other great wars affected only limited areas. Even the quarter of a century struggle of the French Revolution and the Napoleonic Wars affected only Europe. America, Asia and Africa looked upon it with the interest of spectators at a play. Today these continents are only a little less profoundly disturbed than Europe. We cannot escape the influence of thought and action thousands of miles away. Isolation for country or for individual is no longer possible. Do not confine yourself to American and English authors.

Reading Lists.—The book review sections of the Sunday *New York Times*, the Saturday *New York Evening Post*, and other well-known newspapers often will give you valuable suggestions for reading. Reading about books is sometimes characterized as a waste of time, but the famous critics and essayists often introduce books to us so attractively that we are tempted to read them. Make reading lists for yourself. Promise to read certain books in the next three months or six months or year. History, science, fiction, philosophy, and poetry mean much to you in a practical way. Napoleon said historians are liars, and Henry Ford characterizes history as "bunk," but if the world had only studied its history as intelligently, as practically, as it studies business, it might have been spared the calamities in which it wallows today. If you wish to see a panorama of the ages, to hear the story of man who slowly evolved from the fish—not another fish story—and now aspires to the stars, read the fascinating narrative of H. G. Wells in "The Outline of History." It will help you to get your bearings in the world. The best of our present day writers will show you the way to the delightful reading of the masters of the past. You will be struck by the fact that our life has its roots deep down in the generations forgotten as "bunk." Abraham, Confucius, Socrates, Shakespeare and Lincoln were gentlemen, who would have had no difficulty, as Samuel Crothers has said, in understanding one another.

Biography.—Biography is one of the most practical fields of study for the public speaker. Nothing is of keener interest to audiences than the stories of how great men met the difficulties of living. We are always more interested in people than in things. Biography throws a warmer and more penetrating light upon history. Its gossip makes the past real and near.

Vocational Reading.—The broad-minded man must be sharpened to the point required for scratching a living. Whether he is a teacher, lawyer, doctor or business man he must be abreast of the theory and practice of his occupation. He must have not only skill in living, but in getting his living. He will have a library of his business, he will be familiar with the trade journals, house organs and other papers of his craft or profession. This paragraph might be taken for granted were it not for the fact that probably the majority of professional men do little reading about the theory, philosophy, or practice of their vocations after they have graduated from the schools. Their own experience and contact with others in the same work become their only guides. These are most important, to be sure, but they are so close to everyone that it is sometimes hard to see the forest for the trees. At the end of this chapter are short lists of books and magazines which will yield excellent material for talks with friends or to clubs or classes.

How to Read.—This brings us to the question, How to Read Francis Bacon in his essay "Of Studies" says: "Read not to contradict, nor to believe, but to weigh and consider." Most readers, if they understand at all, give themselves up completely to the author. One should, of course, give him a sympathetic reading, try to understand his point of view, but not believe him until the thought has been examined in the light of one's own experience. Almost everybody is in awe of print. The use of the word "propaganda" during the War and since has done much to mitigate this tyranny of books and papers. What one reads is not necessarily so.

Challenging "Facts."—This is especially true of chains of reasoning. In such instances the reader owes it to his self-respect to challenge, refute or approve the logic—to be reasonably sure the writer has established his case. Even facts, for which we have to depend upon observers and students from all over the world, can be reported to prove contradictory ideas. "Figures don't lie, but liars can figure." Many "facts" are not facts at all. Many arguments, many speeches, are based upon such facts—upon unsound premises, upon things taken for granted that need close examination. The reader or listener is seldom attentive enough to introductory paragraphs or remarks. If these are accepted without thought, the whole of a false plea or doctrine or argument will often be accepted. G. K. Chesterton in his lecture, "The Ignorance of the Educated," quotes Artemus Ward, who said, "The trouble with people is they know too many things that ain't so." We talk of "half-baked ideas." They are usually the other fellow's.

Newspaper Editorials.—The easiest exercise in discovering fallacies may be had with newspaper editorials. These are often written to be consistent with a known attitude or policy in regard to public questions. Some newspapers have a consistent prejudice against England or Japan, against the Republican party or the Democratic party, against the League of Nations, or they may be consistently conservative, liberal or radical. Special pleaders seek to justify themselves, not necessarily to discover the truth. That is the trouble with consistency or dogma. It does not allow one to change one's mind, to face squarely and with easy conscience changing conditions or important additions to knowledge that may demand amendment to preconceived opinions. We believe those things we wish to be true and we read what confirms our beliefs. Read the papers and the editorials opposed to your views and try to find the fallacies in their reasoning.

Informal, good-natured discussion is excellent for clarifying and testing one's opinions. Formal debate is even better for compelling a close scrutiny of the other side. Controversy, when it is not acrimonious, makes the mind more elastic, and is fine practice in quick and accurate thinking.

Saving Time.—One of the chief problems in study is to learn to economize time. Obviously one should not spend as much time upon a detective story as upon a classic novel. Nobody has put this thought more compactly or completely than Bacon. He says:

> Some books are to be tasted, others to be swallowed, and some few to be chewed and digested: that is, some books are to be read only in parts; others to be read but cursorily, and some few to be read wholly, and with diligence and attention.

Skill, then, in the use of books is a prime factor in education, and surprisingly rare. Boswell was astonished at the way Johnson "tore the heart out of a book." Others have been born with the art, or have acquired it, of reading the most in the shortest time. Lyman Abbott in "Silhouettes of My Contemporaries" has this to say of Henry Ward Beecher:

> As a student he had extraordinary facility in the use of books. "One does not read a book through," he once said to me. "You read a book as you eat a fish; cut off the tail, cut off the head, cut off the fins, take out the backbone and there is a little meat left which you eat because it nourishes you." . . . I took over to him one day a new volume in philosophy . . . I wanted to get his estimate upon it. He took the book with him to the dinner table and read while he ate, turning over the leaves with remarks such as: "Nonsense! Of course . . . Everybody knows that . . . Borrowed from Spurzheim . . . That's new and well worth thinking about." At the end of the meal he had finished the book and handed it back to me with a ten-minute comment which made the basis of my editorial review.

Skilful Selection.—Psychologists have been recently experimenting with students in order to find out something practical about the rate of speed in reading. Interesting comparisons can no doubt be made to show how much faster than others some read a given passage and express accurately the content, but it is doubtful whether any method or device can help the individual more than the usual practice and experience. Expert readers are those who show common sense in the matter of selection. If they are looking for specific facts they take the short cuts to the information. They are not like so many young debaters who waste hours in floundering through discouraging masses of material. Efficient reading is often only a matter of examining the table of contents or the index for a clue, of reading the preface for the author's purpose or point of view, of noting the chapter headings, of looking for summaries at the ends of chapters. Opening or closing sentences of paragraphs often contain the gist of the matter. Training the eye in looking for key nouns and verbs as one glances down the page is helpful Even good books contain much material irrelevant to the purpose of the reader and many are padded with material that is of interest to but few. Other chapters are useful, but the student has perhaps read fully on the subject in other books.

Accuracy.—In this business of stripping a book, the reader must not, of course, overlook its kernel. He must make haste carefully. All this strategy is preliminary to the study which must be unhurried and concentrated. No indifferent dawdling or cramming will serve here. Ruskin is our most eloquent preacher on this text. Listen to him:

> First of all I tell you earnestly and authoritatively (I *know* I am right in this) you must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable—nay, letter by letter.
>
> If you read ten pages of a good book letter by letter, that is to say, with real accuracy, you are forever more, in some measure, an educated person. The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this accuracy.

And this is just what the schools and colleges are apparently not able to teach. They are too crowded to search the individual mind sufficiently. Time and teachers are not available. Garfield's ideal education, "Mark Hopkins on one end of a log and

I on the other," is no mere flourish of enthusiasm for the Williams professor.

Reading Not Enough.—Books alone will not make the trained thinker and speaker. Even if the student does not need the interpretation given by another's voice, he may be steeped too much in books. He must have considerable contact with men and affairs if he would have confidence, fluency and precision of speech. Here again Bacon's sententious wisdom is enlightening: "Reading maketh a full man, conference (conversation) a ready man, and writing an exact man."

Conversation.—Conversation is not generally thought of as educational. It implies idle chatter or, at best, recreation. And yet that earnest scholar and man of the world, Mahaffy, writes:

> Many men and many women owe the whole of a great success in life to this and nothing else. . . .
>
> And though men are supposed to succeed in life by dead knowledge, or by acquaintance with business, it is often by their social qualities by their agreeable way of putting things, and not by their more ponderous merits that they prevail.

Conversation gives us opportunity to test the ideas gained from books. It is often humiliating but salutary to try to tell or explain our thought. We find it is vague or confused or incomplete. Making it clear to another clarifies it for us. "Teaching teaches teachers." Better still if the listener disagrees. He compels us to bring forth illustrations, analogies, proofs, colorful and forceful speech. Benjamin Franklin, in his "Autobiography," speaks of the valuable training he got in his conversation with his young friend Collins. They used to walk in the woods on Sundays and talk for hours of their reading and their opinions on current events. They disagreed on their most interesting topics and so had delightful tussles which exhilarated both their minds and bodies. Many college students have testified to getting more of permanent value in conversation with their instructors or their fellow-students about their work than in the formal courses of study. This was indeed the method of the ancient Greeks. Socrates, the father of dialectics, questioned his small group of pupils, made them confess their lack of logic, and in informal discussion led them to sound thinking. The great Teacher exalted conversation as education. Jesus trained his ignorant fishermen and artisans to direct the greatest educational movement in history.

Leaders in modern history have given eloquent testimony to the value of conversation with all classes of people. Gladstone, Palmerston, Fox, Patrick Henry, Clay, Lincoln, were always practical and had a cosmopolitan interest in men and women. They learned from the farmer, the laborer, the storekeeper, from the traveler, the diplomat and the scientist. Webster said, "Converse, *converse*, CONVERSE, with living men, face to face, mind to mind—that is one of the best sources of knowledge."

Lloyd George is often referred to as a man who keeps abreast of the world's thought not only in politics, but in science, philosophy and art, through his skill in conversation. He has naturally little time for reading, and no doubt is alert to make up for it in talk with the many exceptionally well-informed men that he meets. This does not mean that he is often a silent sponge. He in turn speaks interestingly and instructively out of his vast experience, and so the benefits are mutual. Lloyd George is probably the best debater in England and his close attention to conversation is largely responsible for this talent.

"Talking Shop."—Although talking business at lunch is often condemned, it is much more stimulating and beneficial than the trivial chatter that usually takes its place. We all talk "shop" because it is most interesting to us. No group is much superior to any other in this respect. The "shop talk" of the actor, the professor, the student, the business man, may be equally informing and inspiring, or profitless and dull. It is all a matter of the persons conversing. If they refrain from heated or long-winded argument, if they are good-humored, spontaneous, and yet considerate of each one's desire to be heard, wit, philosophy, and sound business sense and often specific suggestions of immediate cash value may result. Many a congenial party makes the lunch hour yield splendid returns in recreation and business.

That fine talker, Robert Louis Stevenson, did not exaggerate the value of conversation, in these words:

> The first duty of a man is to speak; that is his chief business in the world; and talk, which is the harmonious speech of two or more, is by far the most accessible of pleasures. It costs nothing; it is all profit;

it completes our education; it founds and fosters our friendships; and it is by talk alone that we learn our period and ourselves.

Writing.—Do not overlook the value of writing for clear and specific thinking. "Writing maketh an exact mind." Practice with the pen makes for firmness, precision, and elegance in speech. It makes a man more conscious of the tools of language and forms the habit of noting words and their individual effectiveness. It teaches conciseness, saying no more than is necessary; and at the same time, expansiveness, developing an idea so that its details, illustrations and proof are distinct and impressive.

Writing is also a great aid to the memory. The very act of putting words and thoughts on paper concentrates our active attention upon them and makes them much easier to recall. Try the experiment on a poem or other passage you wish to memorize and you will be convinced of its saving in time and effort.

Confident and skilful speech is certainly promoted by writing. Method and organization are stressed, and the making of neat and logical reports becomes a necessary satisfaction rather than the bugbear that it is to so many executives.

And, finally, the pen induces a deeper and broader reflection. "If Winter Comes" has this illuminating advice of the old professor of philosophy to the boys in the Tadborough School:

> And a very good thing (he used to say), an excellent thing, the very best of practices, is to write a little every day. Just a little scrap, but cultivate the habit of doing it every day. I don't mean what is called keeping a diary, you know. Don't write what you do. There's no benefit in that. We do things for all kinds of reasons and it's the reasons, not the things, that matter. But what you think is you yourself: you write it down and there it is, a tiny little bit of you that you can look at and say, "Well, really!" You see, a little bit like that, written every day, is a mirror in which you can see yourself and correct your real self.

Observation.—The good talker not only reads, and writes, and converses, but he is thoroughly alive physically. His five senses are keen because he allows them to function. Comparatively few note with genuine attention what does not pertain to their immediate concern. Their natural curiosity has been dulled by routine, worry, indifferent health. Sight is usually the most active sense, but it tells us only a fraction of what it would if we paid attention. What do you see in your daily walk? The familiar exercise of looking into a store window, turning away, and trying to recall as many objects as possible, is good. We do overlook many things. And what is worse we do not see straight. The psychologists delight in staging unexpected and somewhat exciting scenes before their pupils to test their accuracy. It is amusing and astonishing to compare their versions of what happened. Glaring inconsistencies, oversight, misunderstanding, are common. These tests give us light on the testimony of witnesses in court. They do not lie so often as they fail to observe truly.

Discrimination.—Important differences and comparisons escape the average eye. Patience and training are required to develop the clear sight which De Maupassant declares is a mark of originality. He says:

> When one has something to express, he must look at it so long and with such close attention that he discovers in it some aspect that has not been seen and expressed by anyone else. In everything there is something of the unexplored, because we are accustomed to use our eyes only in connection with our memory of what has been thought before us on the subject we contemplate. The least object contains a little of the unknown. Let us find it. In order to describe a fire that flames and a tree on the plain, let us stay in the presence of that fire and that tree until they have ceased to resemble, for us, any other tree or any other fire.

Flaubert, who taught De Maupassant this kind of observation, used to say to him:

> When you pass before a grocer seated at his door, before a janitor who smokes his pipe, before a stand of coaches, show me this grocer and this janitor, their pose, their whole physical appearance, including also—indicated by the ingenuity of the picture—their whole moral nature in such fashion that I cannot confuse them with any other grocer, or any other janitor; and to make me see, by a single word in what respect one coach horse differs in appearance from fifty others that follow him or precede him.

The Efficiency Expert.—Perhaps this is too laborious an exercise, but it emphasizes the fact that concentration, penetration and sincerity are very rare and are traits of only the superior mind. However much the "efficiency expert" has been execrated, he has to develop this skill in seeing important practical advantages that everybody else overlooks. His mind and sight are not obscured by what he thinks he ought to see or by what others have seen. Bias, tradition, authoritative opinion cannot swerve him from his habit of looking patiently and enthusiastically for distinguishing marks. And what he finds is usually so obvious—after he calls our attention to it—that we wonder at the blindness of the many individuals who have been looking at it for years without seeing it.

Observation is simply another good habit of the trained mind. Most of us can observe closely on a special occasion or by special incentive, but we don't do it regularly, by second nature, *habitually*. Now that employers encourage their employees to offer suggestions, to look for better ways of doing things, we see the office boy, the clerk, the machinist, observing many a detail with as keen an eye and resourceful a mind as the specialist.

Reflection.—We have to interpret all that comes to us through the senses. What does it mean? What can we do with it? How does it affect us, and through us, others? We pass judgment consciously or unconsciously, carefully or superficially.

Reflection, seeing again in the mind's eye the images that flash before us, pondering, weighing, analyzing, comparing, reviewing, summarizing—this is the process by which we turn back the reel or the record in order that we may understand it and apply its lesson to ourselves. Without observation or concentration and reflection, man is a mere sieve. Ideas simply pass through him. They fail to take root or, to change the figure, to become blood and tissue. They fail to make somebody, and to be somebody is to be a personality.

Originality.—In a larger sense that is all there is to originality—assimilating impressions and ideas so that they have a fresh and special meaning. Sarcey describes it as follows:

> Originality consists not in thinking new things, but in thinking for yourself things that thousands of generations have thought before

> you. . . . Your passion goes out to what you have discovered. You will put into its expression a good faith, a sincerity, a transport, the heat of which will be communicated to the public. . . . Everyone has said it! So much the better, because there is some chance that your audience will be enchanted, seeing you plunged up to your ears in the truth. But every one has not said it as you will say it; for you will say it as you have thought it, and you have thought it yourself. . . .
>
> I do not know who has said that the commonplace is the body and soul of eloquence. This is a great truth. But it is necessary to rethink the commonplace for one's self, to recast it, in some way, in the image of one's own mind.

Esenwein in "How to Attract and Hold an Audience" gives these questions as a test of originality:

> How does my mind act when it receives new truth?
>
> Does it enjoy the truth, and then give it out again unaltered, in exactly or substantially the same words?
>
> Does my mind feel stimulated, upon receiving truth, to produce other thoughts, and yet utter the received truth without change? That is expansion.
>
> Does my mind not only receive a stimulus from new truth, but also assimilate it, transform, clarify, and amplify it, so that in uttering that truth I utter it stamped with my own image and superscription? That is originality.

Imagination.—The fruit of originality is imagination. This should not be mistaken for the fancy of the poet or novelist. It may include that, but it means rather the power to interpret real and present conditions and to determine with sound judgment and clear vision how they will affect the future. Imagination is practical, but it sees deeper and farther. It is independent, daring, hopeful, and awake to opportunity.

Thomas A. Edison is reported to have said:

> The college men I have usually show lack of imagination. They scarcely have any suggestions to make in their daily routine which might lead to improvement in their various departments.

It is this imagination that makes the successful manufacturer, salesman, stock-market manipulator, general, statesman and orator.

The public speaker of imagination knows his audience and enjoys it. He is robust and convivial, sensible and sensitive. He can readily put himself in another's place. He has a sympathy that helps him to understand and respect a point of view even when he is firmly opposed to it. He learns something and gives something every day. He is a true prophet and not without honor in his own country.

ASSIGNMENTS

1. A study in capitalizing your observation. Make a list of interesting walks or trips you have taken or other things you have seen or experienced. In which topic can you interest an audience most? Prepare a three-minute talk. Consider only one phase of the original subject, restrict it to the narrowest limits consistent with clearness and interest. Choose the most attractive details, comparisons, or illustrations
2. A study in reading and reflection. Give a five-minute talk on a subject of general interest. Write out brief notes on a subject with which you have some familiarity. Make an outline. Read for added information or inspiration. Select, reflect—fuse your new and old knowledge into original thought and statement. This talk should have the personal touch of the first one and should not disclose merely hasty and undigested reading.
3. Study the argument in a newspaper editorial, especially one that takes a positive stand on a debatable question. Give a short talk in which you state the writer's reasons and conclusions. Support these with added facts, illustration or arguments from your experience or other reading, or refute the editor's logic by showing fallacies in his reasoning, incomplete or biased statement, or ignorance and misunderstanding of important details.
4. Give a talk on a debatable question. Take a stand on some city, state, or national issue that permits of argument. Perhaps you recommend that the new school house be built on the corner of Washington and Elm streets, or that the jitneys be abolished, or that the strikers be approved, or that the Allied Debt be cancelled, or that a bill in the Legislature be passed. State your case with vigor and persuasion and close with something like this: "So, Mr. Chairman, I move that this class go on record as approving a tax of five dollars on each student for the support of our college athletics." Anybody in the class may second the motion without rising. The instructor will say: "Are there any remarks?" Any student may now rise and say: "Mr. Chairman." If he is recognized by the chairman, he may go on to speak for or against the motion. It is desirable that a student be allowed to speak only once on a motion. Otherwise tiresome duels often result between members who are too eager to answer all objections. When the discussion is beginning to drag, the chairman should put the motion and say: "Those in favor signify by raising their right hands." Then, after the count, "Those opposed," etc. The motion should be clearly won or lost. The aim of the exercise is practice in impromptu speaking, which promotes confidence, fluency and readiness.

   The previous exercise may be varied by a forum discussion. Prepare carefully a talk of about seven minutes on some popular topic in business or science or politics or sociology. When you have given it, invite questions. Each student should be limited to one question and should not argue with the speaker. The speaker should frankly say, "I don't know," if he doesn't, or show that the information is not available. Members of the class should not shout questions from their seats, but should raise their hands. As each member is recognized by the Chair, he should rise and clearly and firmly ask his question and sit down. Do not prolong this exercise until the class is tired of it.

6. The sales-talk is a most helpful conversational device in developing poise, fluency, and logical and persuasive thinking and speaking. If you have had experience in selling, so much the better, but this exercise is profitable and interesting without it. Examine the advertising pages of magazines or folders and booklets for talking points on a common article. Tires, typewriters, automobiles, neck-wear, tooth-paste, soap, chocolates, magazines, books, insurance, canned goods, shoes, oil, phonographs, advertising space, jewelry and clothing are only a few of the many goods available. Distinguish between the consumer and the retail buyer. The consumer usually has two stock objections. He isn't interested and he can't afford it. The latter is really included in the former. Your vivid description of the advantages of the article will make him desire it. It will then be a comparatively easy matter to show that the price is reasonable or within the "prospect's" means, that the goods can be paid for on the partial payment plan, etc. Don't forget to have him sign on the dotted line. Leave him with a word of good cheer and assurance that you will see that he gets his money's worth.

   If you are selling to a merchant or his buyer, stress investment value. Show him only incidentally that the goods are satisfactory. He wants to know whether they will sell, "have a quick turn-over." Show him there is a demand already created by your advertising, that you can give him display material, that other dealers are having a good sale of it, or that you can give him the agency in his neighborhood. Be specific in regard to profits and repeat orders. Give advice in regard to the size and nature of a trial order. Be ready with prices and discounts. If you get an order, assure the buyer that the goods will be promptly and satisfactorily delivered. You are personally interested in him because you intend to make him a regular customer.

   The student salesman should have a day or two to plan his canvass, but prepared collaboration with the customer is not advisable. When the talk is to be given, let the student or instructor choose a buyer from the class. The most convenient arrangement is to have the buyer take the instructor's chair and desk. Have another chair on the platform for the salesman. The buyer should take his part easily in this little drama and help in the dialogue. He should be sympathetic, but should make the natural and usual objections. For good practice it is best ordinarily to complete the sale, but it is good to have an occasional buyer who is ruthless and refuses to buy, and who forces the salesman to learn how to make a dignified but cheerful exit.

The introduction is often the most difficult. The salesman should walk to the desk and say, "Mr. Jones? I am Mr. Smith of the Endicott Rubber Company." He may present his card, but he should not offer to shake hands or take a chair until he is invited to do so. The canvass should be easily colloquial and not given as a long monologue. The interest is best sustained by asking an occasional question, by encouraging the buyer to ask questions and make comparisons. A sample or prospectus or illustration should be brought to the interview whenever this is possible.

At the conclusion the class and instructor should comment on the bearing, language, arguments, replies, omissions and other details of the work of both students. This is not primarily a study of salesmanship, but interested observers can always contribute something that will increase the resourcefulness of every member of the class. One last caution. Make these canvasses reasonably short. When the salesman is hopelessly floundering or making no progress he should close at once or be excused by the instructor. There ought to be time for several sales-talks in a class period.

7. The list of books given below should not be considered exclusive or "best." They are interesting and helpful, but not better than many others that would be given if space permitted. The student who wishes to collect a business library should consult such compilations as

ETHEL CLELAND, "Five Hundred Business Books."

H. G. T. CANNON, "Bibliography of Industrial Efficiency and Factory Management."

KNIGHT and MORLEY, "2400 Business Books and Guide to Business Literature."

Metropolitan Life Insurance Co., "A Selected List of 100 Books on Business and Industrial Subjects."

The few books listed under drama, fiction, etc., deal chiefly with present-day problems. It is hoped they will encourage the student to extend his reading in less familiar fields.

Use these books as sources of material for talks in class. Remember your aim is to entertain and inspire your classmates or society—not to recite a lesson. Discriminate in the selection of material. If you are discussing a man's life you will tell what he was rather than what he did. How do his experiences throw light upon our own problems? How do they stir us to more purposeful endeavor? Give stimulating anecdotes and your own reflection upon his successes and failures. Drive home one or two points instead of relating a number of scattered impressions. His courage or energy or humanity may be your chief topic.

In discussing a novel do not try to tell the story in detail. Your aim is to get your audience to read it and if you reveal its incidents and surprises they will lose interest in it. Summarize the plot in two or three sentences, show how the book interprets life, what the author thinks about feminism, or business, or education, or the conduct of the rich or the poor. It is excellent practice, and much more specific, to read a passage or two by way of illustrating the author's skill in description or characterization, of explaining his unusual ideas.

If you are reporting on a book of business, psychology, travel or history, confine yourself to the chapters that seem most available for good talk. Keep your audience and your own background of interest and experience always in mind. Tell what you enjoyed.

BOOKS ON BUSINESS

AUGHINBAUGH, W. E., "Selling Latin-America."
BENNETT, ARNOLD, "How to Live on Twenty-four Hours a Day."
BLOOMFIELD, DANIEL, "Problems of Labor."
BROWN, H. G., "International Trade and Exchange."
COLLINS, JAMES E., "The Art of Handling Men."
COLVIN, F. H., "Labor Turnover, Loyalty and Output."
COMMONS, J. R., "Industrial Goodwill."
DELAND, LORIN F., "Imagination in Business."
DUNCAN, C. S., "Commercial Research."
EMERSON, H., "Twelve Principles of Efficiency."
EVANS, HOLDEN A., "Cost Keeping and Scientific Management."
GALLOWAY, L., "Office Management."
GANTT, H. L., "Organizing for Work."
GOWIN, E. B., "The Executive and His Control of Men."
GOWIN, E. B., "The Selection and Training of the Business Executive."
HALL, S. R., "The Advertising Handbook."
HAUER, D. J., "Modern Management Applied to Construction."
HOLLINGWORTH and PFOFFENBERGER, "Applied Psychology."
HOOVER, H., "Waste in Industry."
KNIFFEN, W. H., "The Business Man and His Bank."
KRAUSE, L. B., "The Business Library."
LEWIS, E. ST. ELMO, "Getting the Most Out of Business."
LINK, H. C., "Employment Psychology."
LOUGH, W., "Business Finance."
MOODY, W. D., "Men Who Sell Things."
MORRIS, JOHN V., "Employee Training."
NYSTROM, PAUL H., "Retail Selling and Store Management."
O'SHEA, PETER F., "Employees' Magazines."
PARSONS, F. W., "American Business Methods."
PEPPER, C. M., "American Foreign Trade."
PURINTON, E. E., "Personal Efficiency in Business."
RAMSAY, ROBERT E., "Effective House Organs."
REGAN, J. M., "Financing a Business."
SAUNDERS and CREEK, "The Literature of Business."
SCOTT, W. D., "The Psychology of Advertising."
SHAW, A. W., "Approach to Business Problems."
SWIFT, E. J., "Psychology and the Day's Work."
TAYLOR, F. W., "The Principles of Scientific Management."
TEAD, O., "Instincts in Industry."
TEAD, O., and METCALF, H. C., "Personnel Administration."

TIPPER, HENRY, "The New Business."
TRYFORD, H. B., "Purchasing: Its Economic Aspects and Proper Methods."
WHITEHEAD, H., "Principles of Salesmanship."
WYMAN, WALTER E., "Export Merchandising."

MAGAZINES

The Atlantic Monthly
The World's Work
The Literary Digest
The New Republic
The Freeman
The Nation
The Living Age
Foreign Affairs
Scribner's Magazine
Harper's Magazine
Review of Reviews
The Century Magazine
The North American Review
The Bookman
Management and Administration
Industrial Management
The Credit Monthly
Commercial America
American Exporter
Advertising and Selling
Printers' Ink
System
Pan-American Magazine
Commerce Reports
Survey of Current Business
The Nation's Business
Factory
Sales Management
Monthly Labor Review

PUBLIC SPEAKING

BILLS, BENJAMIN, "Business Talk Plans (Extempore and After-dinner)."
CLAPP, J. M., "Talking Business."
ESENWEIN, J. BERG, "How to Attract and Hold an Audience."
EVERTS, K. J., "The Speaking Voice."
HIGGINSON, J. W., "Hints on Writing and Speech-making."
MATTHEWS, BRANDER, "Notes on Speech-making."
MILLS, WESLEY, "Voice Production in Singing and Speaking."
PHILLIPS, A. E., "Effective Speaking."
SHEPPARD, NATHAN, "Before an Audience."
SHEFFIELD, A. D., "Joining in Discussion."
SHURTER, E. D., "The Rhetoric of Oratory."
TAIT, THOMAS, "How to Train the Speaking Voice."
WINANS, J. A., "Public Speaking."
WOODS, W. A., "After-dinner Speeches and How to Make Them."
WOOLBERT, C. H., "The Fundamentals of Speech."

FICTION

BALZAC, HONORÉ, "The Country Doctor."
BIRMINGHAM, G. A., "Spanish Gold."
BUTLER, SAMUEL, "The Way of All Flesh."
CERVANTES, "Don Quixote."

Churchill, Winston, "The Crisis."
Conrad, Joseph, "Victory."
De Morgan, William, "Joseph Vance."
Dostoiefsky, F. M., "Crime and Punishment."
Harrison, S. R., "Queed."
Hergesheimer, Joseph, "Java Head."
Howells, William D., "The Rise of Silas Lapham."
Hudson, W. H., "The Purple Land."
Kipling, Rudyard, "Kim."
Lewis, Sinclair, "Babbitt."
Norris, Frank, "The Pit."
Poole, Ernest, "The Harbor."
Tarkington, Booth, "The Turmoil."
Tolstoi, Leo N., "Anna Karenina."
Twain, Mark, "Huckleberry Finn."

BIOGRAPHY

Adams, Henry, "The Education of Henry Adams."
Bok, Edward, "The Americanization of Edward Bok."
Boswell, James, "Life of Samuel Johnson."
Cellini, Benvenuto, "The Life of Benvenuto Cellini."
Edison, Thomas A., "Autobiography."
Franklin, Benjamin, "Autobiography."
Garland, Hamlin, "A Son of the Middle Border."
Grant, U. S., "Memoirs."
Nicolay and Hay, "Abraham Lincoln."
Paine, Albert B., "Life of Mark Twain."
Reis, Jacob, "The Making of an American."
Schurz, Carl, "Life of Henry Clay."
Strachey, G. L. "Eminent Victorians."
Thayer, William R., "Theodore Roosevelt."
Washington, Booker T., "Up from Slavery."

ESSAYS

Belloc, H., "On."
Benson, A. C., "Along the Road."
Birrell, Augustine, "Essays about Men, Women and Books."
Carlyle, Thomas, "Heroes and Hero-worship."
Chesterton, Gilbert K., "What's Wrong with the World."
Crothers, Samuel M., "The Dame School of Experience."
Dreiser, Theodore, "Hey Rub-a-dub-dub and Other Papers."
Emerson, Ralph Waldo, "Representative Men." "Essays."
Holmes, Oliver Wendell, "The Autocrat of the Breakfast Table."
Leacock, Stephen, "Moonbeams from the Larger Lunacy."
Repplier, Agnes, "Points of Friction."
Thoreau, Henry D., "Walden."

PLAYS

Fitch, Clyde, "The Truth."
Galsworthy, John, "Strife," "Justice."
Ibsen, Henrik, "Rosmersholm," "Pillars of Society," "Hedda Gabler," "The Doll's House."
Kennedy, Charles R., "The Servant in the House."
Moody, William V., "The Great Divide."
O'Neil, Eugene G., "The Emperor Jones."
Shaw, George B., "Fanny's First Play," "Candida," "Major Barbara," "The Doctor's Dilemma."
Sheridan, Richard B., "The School for Scandal," "The Rivals."
Thomas, Augustus, "The Witching Hour," "As a Man Thinks."
Wilde, Oscar, "The Importance of Being Ernest."

POETRY

Browning, Robert, "Dramatic Monologues."
Frost, Robert, "North of Boston."
Kipling, Rudyard, "Barrack Room Ballads."
Lindsay, Vachel, "The Chinese Nightingale and Other Poems."
Masters, Edgar Lee, "Anthology of Spoon River."
Rittenhouse, Jessie B., "The Little Book of Modern Verse."
Sandburg, Carl, "Smoke and Steel."
Untermeyer, Louis, "Modern American Poetry."
Wilkinson, Marguerite, "New Voices."

CHAPTER V

THE PSYCHOLOGY OF PUBLIC SPEAKING

The business man has for some time been trying to apply the findings of psychology to salesmanship, advertising, and scientific management. The study of human behavior is, of course, as old as man himself. But it is only recently that systematic observation and experiment have been able to deduce principles and laws of association, habit, attention, repetition, suggestion, memory, fatigue, etc. Psychology has confirmed much that has been taught for centuries about composition, rhetoric and oratory. But it gives this knowledge fresh significance by classifying it under general tendencies of action and reaction. Psychology also shows us that a "knowledge of human nature," "common sense" is often only common ignorance.

The Psychological Attitude.—The psychologists tell us that we must first get the psychological attitude toward every piece of work we are to perform; that is, get the habit of analyzing every whole into its parts, of studying the various operations in their details. It is this attitude which has yielded increased efficiency not only in certain industrial lines but in practical speech problems.

Analysis.—The trained salesman, for example, does not talk on and on at random. He has analyzed his problem into several steps which he coordinates and subordinates into an effective canvass. He considers the pre-approach, the approach, the choice and arrangement of arguments, the appeal and the conclusion. The advertiser can find even more efficient methods because his work is in writing or in pictures. He can examine it longer and more accurately, and check the results more definitely. He has already an exceedingly valuable body of knowledge as to the relative merits of the several sizes of type, of amounts of space, of colors, of positions, of "reason-why" and of appeal "copy," of frequency, repetition, etc.

The salesman, the advertiser, the teacher and the public speaker have much in common. The teachers of oratory in ancient Greece and Rome were strenuous analysts. They divided a speech into these parts: invention, preparation, exordium (introduction) proposition, partition, proof, refutation, peroration (conclusion). Cicero liked to compare the divisions of a speech to the porch, corridor and rooms of a house. We have discovered nothing new in this phase of the study, but have condensed and simplified the outline to make it more adaptable to several types of speeches not practiced by the ancients.

Application.—Scientific management has discovered after many costly mistakes that the analysis of the job is only a part of the problem. The next and equally important step is to apply laws of psychology to the workers affected. How can the men be made to understand, to believe, and to cooperate in the new plans? The audience has much the same relation to the speaker and his subject. It is not enough that a talk be logical. It must also be psychological.

Argument Not Enough.—One of the most important contributions of psychology is the re-discovery that man is not the deliberative, reasoning creature we usually assume him to be. Argument affects all of us more or less, but it can hardly be called the determining factor of conduct. We are swayed chiefly by desire, prejudice, emotion, suggestion, imitation. We seek comfort, pleasure, satisfaction. We sacrifice the greater distant good for the smaller immediate good. The pictures, images, that come to us most vividly are likely to have the greatest influence. The fact is, thinking is hard work even for the best-trained minds. We take short cuts or slip back into the old familiar routine. It requires too much effort to see clearly the relative values of contending reasons, to follow the lines of cause and effect, to make a decisive choice of alternatives, to find ways and means and to follow up conclusions with energetic action.

Join Duty and Desire.—Duty and desire usually seem opposed. The psychologist tells us to bring them together by making them apparently identical. A man must desire the rational so strongly that he will find it comparatively easy to do. Feed him the right idea through his habits of behavior so that he swallows it and acts upon it almost instinctively, and without the pains of voluntary, concentrated thinking. All good salesmanship makes the customer actively desire the goods and then concludes with the easy task of showing that the desire is not inconsistent with intelligence. We like to think we reason our way to action, but as that practical psychologist, Julius Caesar, said, we believe those things we wish to believe. I may think, for instance, that I ought to have the "Encyclopedia Brittanica" as a useful tool of education. But the cost seems prohibitive just now, and common sense urges me to put off the purchase. This is the ordinary situation a salesman confronts. He does not overcome it by arguing about the price, but by filling my mind with delightful pictures of pleasant evenings spent upon fascinating courses of reading. I see my family transformed by the vocational, cultural and altogether civilizing benefits of these splendid volumes. It does not require much ingenuity to satisfy me now that I can afford them. For a few cents a day I make an investment that will yield immediate and permanent dividends of great profit. And so duty and desire embrace.

An automobile may seem like an impossible extravagance. But when the salesman draws his specific and vivid pictures of the pleasures and possibilities of the car, the prospective buyer looks for reasons that will make the apparent extravagance defensible and satisfactory conduct. The health of the family will be greatly improved. What is formerly paid the doctor can now be paid on the car. Then, too, he can use it in his business. Not very often just now, perhaps, but more as time goes on. The car will no doubt pay for itself.

Imagery.—The public speaker will win enthusiastic reception of his ideas—action, not only by argument but by vivid and attractive imagery. The proportion is determined by the nature of the audience and of the subject. The more detailed and exact knowledge an audience has of a topic the more exposition and argument may be used. An audience of carpet manufacturers is accustomed to a certain amount of study and comparison of technical details about the purchasing of raw materials and their quality, about the manufacturing and selling and shipping of carpets. It can enjoy a more or less complicated discussion of the carpet business because of its training and because of its expectation of immediate profit. But even here the subject can be brightened, made easier, emotionalized, by skilful pictures, analogies and figures of speech.

Suggestion.—Before considering these means in detail it may be advisable to consider another principle of psychology that bears directly upon them. Advertisers make practical and extended use of the law of suggestion, which is based upon a fundamental characteristic of man—imitation. Society is held together by that cement. We imitate first one person or group, then another. A favorable suggestion induces imitation. It implies that something is being thought or done by some one else in whom we have confidence, and we have an active tendency to do likewise. Whether the tendency or idea will be translated into action depends upon the force of the suggestion and the ideas that conflict with it. Walter Dill Scott in "Influencing Men in Business" defines the law as follows:

> Every idea of an action will result in that action unless hindered by an impeding idea or physical impediment.

The most extreme illustration is that of hypnotism. In the hypnotic state the subject will obey the most absurd or difficult commands unless physically hindered. He will tell many things forgotten by his conscious mind, but stored deep down in the subconscious. Pathologists effect cures through vivid constructive suggestions to the patient while he is in a hypnotic or semi-hypnotic condition. The fully conscious mind differs only in degree, in the number of inhibitions or obstructions it puts in the way of transforming suggestions into action.

Impulses come from within, but suggestion always comes from without. It is exerted by an external stimulus that may take the form of a word, or a picture, of motion, music or some other idea that comes through the senses. Ideas are active, dynamic, and move us to immediate action in the absence of competing ideas.

Suggestion dispenses with argument, comparison, and criticism. An advertisement composed of a picture and five or six words may be so full of suggestion that it will get more action than a page of "reason-why copy." And what is equally important, it is sure to be read. Much, of course, depends upon the nature of the reader and the goods. Expensive articles need more argument.

Varying Force of Suggestion.—There are usually competing ideas of more or less weight calling for the attention of the individual, and psychology has demonstrated that a suggestion has force according to its recency, frequency and vividness. Other things being equal, the last suggestion will be the most effective. Repetition is perhaps the most powerful single agent. It takes time for most suggestions to accumulate force. An advertisement repeated nine times in a magazine has far more than ten times the effect of a single advertisement. The vividness of picture, color or phrase reproduces a corresponding image in the mind and helps to drive out competing or conflicting images.

Direct or Indirect Suggestion.—Notice that a command often suggests its opposite, and is for that reason not so effective as might be expected. "Do it now," "Order at once," "Shop at Smith's," "Sign here," have a noticeable pull, but as we become sophisticated, become used to these tricks, we resent them. They are too direct and blunt. We like to feel that we are our own masters. We steel ourselves against a command, but are glad to take a hint because we think we are making up our own minds. The skilful advertiser, therefore, gives us indirect suggestion: "Until Nov. 1," "We have a few more left," "Men of discrimination wear," "The skilled mechanic uses B and X tools."

Belief in Suggestion.—Scott gives another attribute of suggestion in this general law: "Every idea, concept or conclusion which enters the mind is held as true unless hindered by some contradictory idea." We are inclined to believe what we hear. The newspapers give us daily evidence of the immense credulity and gullibility of mankind.

Confidence through Authority.—The problem of the speaker is to make conditions that will give the greatest force to suggestion. This means, first of all, getting the confidence of the audience. When the barriers of suspicion or doubt are removed, suggestion is comparatively free and unchallenged. Authority, prestige, is certainly a great factor in securing confidence. The child is highly suggestible before his parents or teacher. Adults respond almost as readily to the suggestions of experts, persons of proved efficiency in any field. The president of the railroad, the judge, the well-known senator or explorer, has a tremendous advantage to begin with. He speaks with authority.

Personality.—An unknown speaker wins confidence by suggesting sincerity, modesty and poise. His deportment on the platform and his first few words are important. Inscrutability is often remarkably effective. An impassive face frequently suggests reserve, hidden power, something "up the sleeve." William the Silent, Grant and others of known taciturnity have usually caught the public's imagination.

A shrewd and widely experienced student of political speakers says in *The Saturday Evening Post* of February 3, 1923:

> I believe that next to this mistake (that of believing the voter can be "stockyard delivered") the defeated candidate, all other things being equal, may look for the cause of defeat to his own personal conduct when on exhibition before his fellows. It takes a genius to maintain naturalness, particularly when a false step of artificiality may be fatal. It takes a genius to keep the appearance of his personality sincere and not too vehement, vigorous, and sweaty on the one hand or too colorless and feeble and timid and gentle and modest on the other.
>
> The average judgment of the American voter as to the sincerity of a man is keen. He will be much more easily deceived about a man's doctrine than about the man himself. Defeated candidates will always do well to ask themselves whether they have made the slip known as the phony play.
>
> Many a defeated candidate can ascribe a large part of his failure to neglect of the following principle: Once in a dog's age a man in politics can pretend to be more of a fellow than he is and pass for a while, but beware of trying to make pretenses to be less of a man than you are.
>
> I remember a candidate who went into a district of workingmen to make a final speech in a state campaign. He believed it would endear him to his audience if he appeared to be a democratic type of man. He carefully avoided wearing tall hat, frock coat or cutaway. He dressed himself in a slouchy suit and took a corncob pipe with him. He talked about "people like us." It was fatal!
>
> In the first place, men and women have no wish that their leaders shall be like them. They want leaders to be different and better. There was no respect shown them by appearing in an old tweed suit. It was the undemocratic tall hat which would have shown the proper respect. As for the corncob pipe, it was believed, though unjustly, to be a 100 per cent affectation, and that was the final straw! In politics, as in all other lanes of life, pretense is the name of the stone on which the toes of any ambition for popular success are most painfully stubbed.

Attention.—Confidence alone will not take the speaker very far. His is a never-ending fight for attention. The involuntary attention that one may get by a skilful beginning must be converted into sustained, voluntary attention—conscious, attending concentration. This means inducing a state of mind in which distracting and conflicting ideas are thrust into the background or almost entirely eliminated. Getting this absorption on the part of an audience is much easier than it is on the part of the individual.

The "Psychological Crowd."—This may be illustrated by a brief reference to what is called crowd psychology. The crowd of people one joins on a Saturday afternoon in the shopping district is heterogeneous. The individuals are strangers to one another, and each is absorbed in his own affairs. It would become a homogeneous or psychological crowd if a fire suddenly broke out, or if a robbery or murder were publicly committed and the attention of all were united upon a common interest. Common indignation at the murder would weld the crowd into a unit. Crowds of this sort are highly suggestible. The propriety, responsibility, and independence of the individual are sometimes wholly absorbed by the mass.

The extreme form of the crowd is a mob. The mob has only one mind and that is an unreasoning one. It is swayed wholly by pictures, images, emotion. If it could reason it would dissolve. If a leader leaps out before it with confidence, it will follow him implicitly. If commanded, it will lynch, burn or destroy. Sane counsel will also prevail. At the news of Lincoln's assassination a sorrowful, but indignant and ominous crowd gathered around the New York Custom House. James A. Garfield stepped out on the balcony and almost instantly restored their sense of order and responsibility. There was eloquent suggestion of confidence and serenity in these few words:

"Clouds and darkness are around him; his pavilion is dark waters and thick clouds; justice and judgment are the establishment of his throne; mercy and truth shall go before his face. Fellow citizens, God reigns and the government at Washington still lives!"

Many stories are told of the suggestibility of the mobs of Paris during the French Revolution. A leader would suggest the death of some supposed aristocrat. The crowd would rush furiously upon its victim with a common desire to tear him limb from limb. Sometimes a witticism would divert them, or a sudden bold and genial word of defense would set them dancing madly about the victim and embracing him with every sign of devoted affection.

Common Action Transforms Audience.—This seems to have little connection with the quiet, business-like audience before the speaker, but the difference is again only one of degree. The same kind of absorption, not so sensational, to be sure, or so extreme, is possible here with a corresponding availability for suggestion. How can this group be saturated with a common interest, thought, or atmosphere? How can you get a fixation, an intensification, of attention? Several devices have been thoroughly exploited for centuries. They consist chiefly in having the crowd do something in common.

Religious revivals furnish the most notable examples. The evangelist leads his audience in vigorous singing. He tries to get every one to take part, to abandon himself to the common emotional state. A common ritual in which all stand up at the same time, sit down at the same time and pray together helps to induce the necessary identity of feeling. A mass meeting of students before a football game begins with cheers. A meeting of striking workmen requires little of this supplementary stimulation. There is already a common and intense mood.

Sense of Expectancy.—Politicians have not been slow to take a hint from the "leading lady." Her entrance is delayed by the dramatist until several or most of the actors have appeared and spoken lines calculated to focus interest upon her. She appears at the "psychological moment." The principal candidate for election is late at every "rally," not only because he has to speak at so many other places first, but because the minor speakers must have time to whip the audience into a common enthusiasm and expectancy for the great man.

Ceremony.—Ceremony plays a big part in making audiences suggestible. The trappings and procedure of the court-room are intended to impress the prisoner and the spectators with the majesty of the law. Meagre appointments and casual, hurried, unimaginative procedure greatly reduce the influence of many of the smaller courts. Americans have been accused of recklessly scoffing at all kinds of show. The psychologists tell us we should go slowly in discarding what ceremony still remains to our institutions. Man is fond of surrounding his thoughtful and solemn expressions with symbolism. The American laughs at the display of royalty and the "boast of heraldry," but he hurries to join a fraternal order and takes seriously the grandiloquent titles, the dress and the rituals.

Orderly Procedure.—A sense of genuine dignity should mark all public meetings. The chairman and the speakers should not lack in cordiality and intimacy, but as leaders they must take authority and responsibility with a sense of distinction and poise. They must proceed confidently with orderly method. They must carry out the program with dispatch but not with hurry. A chairman can do a great deal by easy and alert mastery, by skilful introduction of speakers to create a pleasurably expectant mood in the audience.

Seat the Audience Compactly.—One practical device for making a united group is to have the audience sit close together. A small gathering scattered in a hall that will seat five thousand cannot be welded into a unit. Every individual in it is self-conscious, oppressed with a sense of propriety, and without the slightest temptation to abandon himself to a mass feeling. Henry Ward Beecher used to say his audience must touch elbows. Where there is plenty of room, audiences have a habit of leaving the first few rows vacant and of spreading out. There is no way of making the spark of suggestion leap the gulf between the speaker and his listeners. In such a case ask the audience to fill the front seats and bring the stragglers within the magic circle.

Actors will tell you how much difference there is between a performance given before a small matinee audience in the middle of the week and the one given before the big Saturday night crowd. The actors work harder before the small audience with much less satisfactory results. There is comparatively little evidence of enjoyment. There is no sign of intensity of feeling. There are a few chuckles and titters, and mild, perfunctory applause. The Saturday night crowd fills the house to overflowing, and before the curtain rises is immersed in a sense of expectancy and whetted desire for entertainment. The first quip the comedian makes goes off with a roar, and the house abandons itself to curiosity, suspense and unbridled laughter. Suggestion has the place all to itself. The audience is almost hypnotized. They must be poor actors with a poor play to fail before such a crowd. Managers understand all this and give away a great many tickets if necessary to get sizeable audiences.

Involuntary Attention.—But the speaker cannot depend for long upon these resources outside himself, helpful as they are. He must be able to take command under favorable or unfavorable conditions, weave the spell of interest and sustain it to the end. Interest is a matter of holding the attention, and that is a matter of keeping out of the minds of the audience ideas that conflict or compete with those the speaker is advancing. The listener will attend to the ideas that are most clear and vivid. There are some things that capture our involuntary or passive attention —such as light, motion, color, taste, pain, heat, cold, sudden silence or noise. The advertiser uses them to get his first attention. The public speaker does likewise when he makes an impressive beginning—that is, walks coolly to the front of the platform, pauses deliberately, waits for the involuntary curiosity of the audience to invoke silence, pauses another moment for silence to induce expectancy and confidence, and then speaks in a well modulated, easily controlled tone that drives directly to the back of the room. Perhaps he will complete at once the process of making a psychological crowd by a remark or story that will get a hearty laugh or by an anecdote that recalls common memories, or by an announcement or item of news that surprises or gratifies.

Sustained Interest.—But to get back to the nature of attention. The speaker cannot of course hold this instinctive, arresting attention for more than a moment. It must be converted into the sustained interest that can hold the scientist for hours on a difficult problem, or the business man on the details of a sales campaign, or the manufacturer on a new process that will save him money.

Attention Demands Variety.—Interest is nothing but successive acts of attention. Attention cannot possibly fasten upon any *unchanging* object or idea for more than a few seconds at a time. Try it on a word or phrase in this sentence or on the arm of the chair or the orange on the table. If your active attention is engaged for a longer time it is because the object is *changing* in its aspects or significance, there are several things about it that you are noting one after the other. In other words, there can be no interest without variety. We pay attention to ideas that are constantly presenting differences, expanding into other ideas. William James says:

> The condition *sine qua non* of sustained attention to a given topic of thought is that we should roll it over and over incessantly and consider different aspects and relations of it in turn.

The Law of Association.—Change or novelty is not, however, sufficient in itself. Some listeners are interested in a speech that is a bore to others. The latter have too much familiarity with the subject or too little. The former find themselves with just the right balance of the new and the old. The more we know about a subject the more we are interested provided there is the requisite variety, the new. The speaker may treat the subject in too elementary or commonplace a manner. On the other hand, if an audience has no background of knowledge or experience in the subject, the subject may be too novel to generate interest. You cannot interest me in a talk on traffic rates or the taxing of government bonds until you link it up with my own experience. James says in "Talks to Teachers":

> Any object not interesting in itself may become interesting through being associated with an object in which an interest already exists. The two associated objects grow, as it were, together; the interesting portion sheds its interest over the whole; and thus things not interesting in their own right borrow an interest which becomes as real and as strong as that of any natively interesting thing. . . . Associate the new with the old in some natural way so that the interest, being shed along from point to point, finally suffuses the entire system of objects of thought.

Teachers call this the law of apperception, and it is a most important principle of education. It implies logical thinking, a natural development of the child in all directions from his native interests, not a plastering of facts and information unrelated to the pupil's activities and experiences. "Have you learned your catechism?" asks the stern father in the Scotch comedy, "Bunty

Pulls the Strings." "No," whimpers Rab, "I can't understand it." "I'm not asking you to understand it," roars the infuriated elder, "I want you to learn it."

Both the teacher and the speaker must adjust themselves to their audiences. To do this they must be so full of their subjects and so imaginative in their means that they can select, adapt, condense, expand, develop the theme rapidly or slowly as best meets the experience of most of their hearers. What Dewey says about concentration in "How We Think" is applicable here:

> It means variety and change of ideas combined into *a single steady trend moving toward a unified conclusion*. . . . Holding the mind to a subject is like holding a ship to its course; it implies constant change of place combined with unity of direction.

Imagination.—The principle of attention indicates that what attracts is just one picture after another, and that the clearer and more vivid the image is the more quickly we give ourselves up to it. It shows us that the specific and the concrete are much more effective than the abstract or the general. The generalities of mathematics, science, business, philosophy, politics and art are conclusions and summaries of individual experiences and have definite meaning and emphasis chiefly for specially trained audiences that have already been up and down the paths of details that we call induction and deduction, synthesis and analysis. Although everybody is familiar to some degree with abstractions, the old pedagogic rule holds good in speaking: Proceed from the concrete to the abstract.

Imagination, then, is not what it so often means in popular usage—fancy, conjecture, idle dreaming. The dictionary defines it also as "the picturing power of the mind; the constructive or creative faculty." Imagination is accurate recall. It makes the absent thing real. It presents new ideas only as the rearrangement or different combination of familiar experiences. The person of imagination understands and sympathizes with others because he sees their experiences and lives as the projection of his own. They differ only in number and degree because of a different distribution and stress of heredity, environment and training.

Imagination is the most necessary thing in a speaker's equipment because it reveals the most effective ways of bringing the audience and the speaker together. It chooses the right subject, limits the field of discussion and decides whether the matter shall be chiefly narrative, descriptive, explanatory or argumentative.

Narration.—If you spent the summer in Europe you have a great deal of material for public speaking, but it needs careful selection and application. With one audience it may be advisable to stress the narrative, tell some interesting stories of what you saw, contrasts between pre-war and post-war Europe. The time order makes your plan simple. You take your audience from one town or country to the next as you yourself came upon them. It is easy to interest your listeners in what happened. There is always plenty of action, color, dramatic contrast, adventure, and variety.

Description is usually combined with narration. It is difficult to hold an audience with long and detailed descriptions of buildings, paintings, persons, canals, monuments or anything else. It is the moving picture that delights us, the human reaction to the setting, the narrative that is made vivid by significant descriptive details. Jack London in casual, incidental strokes of description made us see and feel Alaska. If the speaker fails to fill in the picture we do it with our own imaginations.

Exposition: Use of Charts, Etc.—Exposition or explanation is perhaps the most common form of development for the speaker on business topics. He would be more likely to speak to business men about the economic conditions in Europe and would try to show how they affected business in our own country. Or it may be a new process, a new invention or a new method of marketing that is to be explained. Increased efficiency is the theme of many talks. Clearness is here the prime requisite, and the alert speaker will use every resource to secure it. Charts, maps, diagrams, drawings, pictures, are powerful aids in holding the attention and in assembling, explaining, and comparing details that are only with great effort seen and retained by the eye of the mind alone. The speaker should be careful in using a blackboard or other supplementary material to stand far enough at one side, when pointing out details, so that he will not obstruct the view. A common fault of speakers is to look continuously at the board or chart while talking, and pointing out items. This produces indistinctness of tone, since the speaker has his back to part of the audience and his eye controls none of it. Under these conditions attention quickly departs. Glance at the board only long enough to point out a detail. Let the pointer or finger remain there if it is necessary, but turn back at once to your audience. Turning away from it is not advisable except in the act of pointing.

Argument.—Exposition is the basis of argument. A salesman frequently has to do no more than explain his proposition clearly, to show the facts and details that are significant to the customer. Argument speaks for a change. It must carefully introduce the subject by clear definition, by adequate review of conditions that have suggested the proposed change. Next must come sound analysis of the proposition. What are the issues involved, the questions that need to be answered in arriving at an intelligent conclusion? It is not enough that a thing be desirable. It must be practicable. Can it be done now or in the near future? is the test of its availability. Man is naturally averse to change. He dreads a step in the dark. The unprecedented thing

> . . . puzzles the will
> And makes us rather bear those ills we have
> Than fly to others that we know not of.

The speaker must compare his proposition with other courses of action, he must cite precedent, parallel cases, analogies, the opinions of experts—anything to show that the proposed step is not so new or strange as was thought, that it is really a very logical and safe step inevitably suggested by common experience.

The Counter-proposition.—If one is arguing against a proposition or resolution, he will look for a counter-proposition, a substitute remedy for admitted evils, one which seems to have all the advantages expected of the original proposal and none of its disadvantages. All argument comes to be a weighing of alternatives, a study of the advantages and disadvantages of two or more possible steps. The debater who convinces and persuades is not afraid to discuss supposed weaknesses of his plan. He does not wait to be asked about them. He knows he cannot make any progress with his proposition until he removes the prejudice created by obvious or widely advertised objections. He will good-humoredly, fairly and patiently speak about them, show that they are not founded on facts or that the disadvantage is much less serious than was thought and can by no stretch of the imagination affect the important advantages of the action proposed.

Overcoming Prejudice.—Today the world is deluged with argument. Traditions and institutions have crumbled. The familiar signs and guides are gone. What is the next step in the Franco-German situation, in our foreign or domestic policy, in business, education, immigration and a host of other difficult problems, public and private? Most of them are concerned with social and emotional reactions. They will not be decided by the logic of mathematics alone. The best solution will come through sympathetic understanding of the experience of others.

One cannot argue successfully, persuade, until he has considered the interests of all the groups involved.[1] Interests are desires, most of them selfish. Every group makes its own arguments to excuse or support, give countenance to these desires. This is special pleading, propaganda, exploiting helpful facts and "facts," and suppressing, overlooking and condemning whatever would prevent unprejudiced observers and voters from approving. Unsound premises and false proportions or emphasis characterize this kind of argument.

It is the work of persuasion to pierce the strong emotional bias of each group concerned in a proposition by showing sufficient knowledge of their several points of view. Fairness, generosity and practicality are necessary in dealing with them and in reconciling them with the speaker's point of view. The best speakers cannot have it all their own way in cases of serious conflict of opinion or desire. The decisions are usually the results of compromises on the part of everybody, but the persons who contribute the most in discussions and who obtain corresponding advantages are those who vigorously push their own causes and still respect and study those of their opponents. They seldom make the mistake of standing out for trifles and losing the bulk. They know the difference between the shadow and the substance, and will not argue long for both. In discussing the Ship Subsidy Bill or Restrictions on Immigration one must have in mind the conflicting interests of manufacturers, trade unionists, farmers, shippers, sailors, retailers, unskilled laborers, consumers, foreign countries. What are the obvious gains and losses? What sacrifices are only temporary? What will be the comparatively distant, but more important, consequences of the proposed action?

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[1] See A. D. Sheffield, "Joining in Discussion."

Steps in Logic.—To think straight in debate or discussion you will find Dewey's analysis of a complete act of thought in "How We Think" helpful:

> Upon examination, each instance reveals, more or less clearly, five logically distinct steps: (i) A felt difficulty; (ii) its location and definition; (iii) suggestion of possible solution; (iv) development by reasoning of the bearings of the suggestion; (v) further observation and experiment leading to its acceptance or rejection; that is, the conclusion of belief or disbelief.

He concludes the chapter with a passage that will appeal to the common sense of the business man:

> The disciplined, or logically trained, mind—the aim of the educative process—is the mind able to judge how far each of these steps needs to be carried in any particular situation. No cast-iron rules can be laid down. Each case has to be dealt with as it arises, on the basis of its importance and of the context in which it occurs. To take too much pains in one case is as foolish—as illogical—as to take too little in another. At one extreme, almost any conclusion that insures prompt and unified action may be better than any long delayed conclusion; while at the other, decision may have to be postponed for a long period—perhaps for a lifetime. The trained mind is the one that best grasps the degree of observation, forming of ideas, reasoning, and experimental testing required in any special case, and that profits the most, in future thinking, by mistakes made in the past. What is important is that the mind should be sensitive to problems and skilled in methods of attack and solution.

Unnecessary Argument.—The worst and very common fault of the speaker is to give extended arguments when none are necessary. Many a man has seen a great light a little late and comes to the platform with the attitude of a teacher or pioneer. He does not know that his "stuff" is old, and only bores an audience long since persuaded to his point of view. What the audience may need is, not argument, but suggestion, something to stir it to action. We are all united in our belief in many good causes and ideals, but we don't do much about them. The good speaker, in such a case, stimulates, arouses the sluggish temperament, fills the mind with new images, comparisons, analogies, anecdotes and illustrations. He takes for granted that all believe. He is the preacher or salesman who transforms indifference to active desire. Deliberation, reasoning, is comparatively unimportant in this process.

Suggestion after Argument.—When argument is necessary it will be more influential, as it must be more skilful, with the better educated audiences. In such instances suggestion is enormously more persuasive when it follows sound logic and concludes the speech. In fact the conclusion or peroration has in this respect the same function as has the "clincher" or concluding action-getting paragraph of the sales-letter. It does not pack all its suggestion there. Suggestion has been at work from the opening words and accumulating force throughout the speech. It makes at the end a last swift appealing call to action that has already almost broken through the obstructions of doubt and indifference.

Illustration from Grady.—Henry W. Grady has an almost perfect blend of suggestion and argument in his speech, "The Race Problem," given at a dinner of the Boston Merchants' Association, December 12, 1889. He makes a psychological crowd at once by a humorous reference to the difficulty of the problem and by his suggestion of broadness and sympathy in beginning with a position of common agreement:

> Mr. President: Bidden by your invitation to a discussion of the race problem—forbidden by occasion to make a political speech—I appreciate, in trying to reconcile orders with propriety, the perplexity of the little maid, who, bidden to learn to swim, was yet adjured, "Now go, my darling, hang your clothes on a hickory limb and don't go near the water."
>
> The stoutest apostle of the Church, they say, is the missionary, and the missionary wherever he unfurls his flag, will never find himself in deeper need of unction and address than I, bidden tonight to plant the standard of a Southern Democrat in Boston's banquet hall, and to discuss the problem of the races in the home of Phillips and of Sumner. But, Mr. President, if a purpose to speak in perfect frankness and

> sincerity; if earnest understanding of the vast interests involved; if a consecrating sense of what disaster may follow further misunderstanding and estrangement; if these may be counted to steady undisciplined speech and to strengthen an untried arm—then, sir, I shall find the courage to proceed.

He goes on to say that he is glad his mission gave him a chance to visit New England. Then follows praise of New England and a comparison of its thrift and industry with the rich fertility of the South. Grady asks why more New Englanders do not go to the South with their energy and resources to develop that fair land. This brings him to a natural and easy opening for his main discussion. He speaks of the present temper of his people, then says, "But what of the problem itself?" He comes to the issues in these words:

> The President of the United States, in his late message to Congress, discussing the plan that the South should be left to solve this problem, asks: Are they at work upon it? What solution do they offer? When will the black man cast a free ballot? When will he have the civil rights that are his?

Grady cites impressive statistics to show the very encouraging material prosperity of negroes in the South. He compares the condition and treatment of the negro in the South and in the North. He admits that there is disorder and violence. He asserts boldly, but not defiantly, that the whites must control. He is courageous, but not narrow or bitter, in his plea that the southern states cannot be turned over to the rule of a "vast ignorant and purchasable vote . . . tempting every art of the demagogue, but insensible to the appeal of the statesman."

The speaker wins quick sympathy by dwelling upon the excellent qualities of the black people. "The love we feel for that race, you cannot measure nor comprehend." He extols their watchfulness and devotion in the home, their heroism on the battlefield, "and may God forget my people—when I forget these!" But through it all runs clearly and insistently his theme—the logic and necessity of the situation require that the whites be the governing race.

The last words of the speech are a somewhat old-fashioned oratorical flight calling for "the spectacle of a Republic, compact, united, indissoluble in the bonds of love."

It was remarkably appealing, however, at a time when the sectional estrangement was still very real.

The paragraph just before the last is the most interesting. It is the real summary. It collects the several strands of the argument and points the way to action, to the desired attitude and behavior.

> Such, Mr. President, is this problem as we see it, such is the temper in which we approach it, such the progress made. What do we ask of you? First, patience; out of this alone can come perfect work. Second, confidence; in this alone can you judge fairly. Third, sympathy; in this you can help us best. Fourth, give us your sons as hostages. When you plant your capital in millions, send your sons that they may know how true are our hearts and that they may help to swell the Caucasian current until it can carry without danger this black infusion. Fifth, loyalty to the Republic—for there is sectionalism in loyalty as in estrangement. This hour little needs the loyalty that is loyal to one section and yet holds the other in enduring suspicion and estrangement. Give us the broad and perfect loyalty that loves and trusts Georgia alike with Massachusetts—that knows no South, no North, no East, no West, but endears with equal and patriotic love every foot of our soil, every State of our Union.

Figures of Speech.—Simile, metaphor, personification, apostrophe, allegory, synecdoche and metonymy are some of the names rhetoricians give to the various forms of striking images that speakers and writers use in attempting to make their literal or actual meaning clearer. The names are of little consequence. They all refer to comparisons expressed or implied. Everyone has, consciously or unconsciously, used most of the types many times. In fact, our language and every language is so encrusted with figures of speech that it is at times a little difficult to avoid the trite and commonplace ones.

The speaker should not consciously seek the flowers and embroidery of speech. It is that practice which has made so many of our bygone orators seem artificial and insincere. They elaborated too much. By all means use the figure, the comparison, that rises naturally out of your attempt to visualize more accurately and sharply. Wit, humor, epigram, irony, exaggeration, climax, question, challenge, denunciation, revel in all sorts of bizarre, penetrating, or dazzling pictures.

Notice the number and variety of figures in this passage from the newspaper column of a well-known Washington correspondent:

> Little progress was made towards the ship subsidy bill today. There was something *on the track*. . . . Then comes the army appropriation bill . . . and after that the *deluge, i.e.*, the ship subsidy discussion. Incidentally, somewhere, somehow, the Borah resolution. That resolution now *lurks* and *gibbers* on the table. . . .
>
> Senator Harrison is the embodiment of courtesy. Not for him the *knife-thrusts* of Caraway, who can stir hitherto peaceful, homeloving Republicans to the verge of *homicidal mania*. Not for him the sarcastic incisions upon the northern *hide*, loved by John Sharp Williams. Not for him the *thunder* and reddened visage of Robinson of Arkansas, lusty and *roaring* Democrat, who orates as from a *crimson haze* of frenzy. Harrison's is the *honeyed* way, the *broad highway banked* with *flowers*, the path of delight. Some of the flowers are of toxic qualities; the *bright foliage* may be kin to *poison ivy;* the *trickling springs* of eloquence may be deleterious. But the mass effect is not disagreeable. If we must die under the *blows* of speech, let Harrison be the *executioner*.

Passage from Mark Twain.—One of Mark Twain's funniest speeches, that on "New England Weather," closes with one of the finest descriptions in our literature. See how the speaker transforms the comparatively simple, uninspiring conception of a leafless tree covered with ice into an image of astonishing beauty, vividness and force. Examine the profusion of figures that contribute to the effect and you will be again reminded that even literary imagination is the result of close and accurate observation, of interested examination of objects and ideas:

> But after all, there are at least one or two things about that weather (or, if you please, effects produced by it) which we residents would not like to part with. If we had not our bewitching autumn foliage, we should still have to credit the weather with one feature which compensates for all its bullying vagaries—the ice-storm—when a leafless tree is clothed with ice from the bottom to the top—ice that is as bright and clear as crystal; every bough and twig is strung with ice-beads, frozen dew-drops, and the whole tree sparkles, cold and white, like the Shah of Persia's diamond plume. Then the wind waves the branches, and the sun comes out and turns all those myriads of beads and drops to prisms, that glow and hum and flash with all manner of colored fires, which change and change again, with inconceivable rapidity, from blue

to red, from red to green, and green to gold; the tree becomes a sparkling fountain, a very explosion of dazzling jewels; and it stands there the acme, the climax, the supremest possibility in art or nature of bewildering, intoxicating, intolerable magnificence!

Mixed Figures.—You will best learn to use language simply and effectively by getting the habit of noting the actual meaning of individual words. Do not toss off conventional patterns and phrases in a thoughtless, meaningless way. Words often carry a greater, or different, significance than intended. It is easy to mix figures in an absurd way. An idea may be illustrated by two or more pictures, but they must be combined with care. They may make something very strange and wonderful; a chimera, baffling, misshapen and senseless. Here is an example from a weekly paper. The unfortunate perpetrator found his serious, sonorously oratorical question copied by the "colyumists" for a good laugh.

> Is there not in all this beloved commonwealth of ours some Moses that can grasp the reins of government and pull the ship of state out of the dirty political mire in which it is floundering?

This kind of blunder is made all too easily. Even Shakespeare nodded in the famous image, "to take arms against a sea of troubles."

Principles of Memory.—You will have observed that imagination as it has been described in some of its forms is nothing but memory. You say you have a poor memory for names and faces. You wish you could walk right up to the man who is eyeing you with a doubtful look and confidently exclaim, in the language of advertised memory books:

> Ah, Mr. Adelbert Sturtevant, it was just sixteen years ago Thursday that I saw you last in the Hotel Astorritz in Swartzville, Nevada. I hope your wife got over the grippe soon. Are you still selling for the Ironton Lumber Company?

Perhaps you can never give quite as sensational and impressive a performance as that, but you can without doubt greatly improve your present powers of recall and recognition.

In every act of memory, the basic principles are attention, association, and repetition. Get the habit of deliberately practicing all three in every attempt to memorize. If names and faces are important to you, study systematically the appearance of every person you meet. Associate him definitely and clearly with the circumstances and place of meeting. Repeat his name several times during the conversation and write it later, with associating items, if you think it is worth while. We learn everything in connection with something else. Nothing has meaning of itself alone. We relate it, associate it, with some former or attending experience. The bank clerk or the hotel clerk takes pains to make as many associations as he can in connection with his patrons. He studies hats, eye-glasses, noses, stick-pins, neckties, clothing, companions, names and handwriting on checks or registers.

Memory Systems.—Professor Pillsbury in "The Essentials of Psychology" has two very interesting paragraphs headed, "The Best Methods of Remembering." They are quoted here to show that "short-cut," artificial systems are actually more difficult and less effective than natural and logical methods of memory-training:

> Since the ancients many attempts have been made to find easy and certain ways of learning and remembering, and in all ages there have been individuals who profess to have methods for improving the memory. All of these attempt to make use of special methods in forming associations. They fall into two general classes,—methods of learning single things such as dates, and methods of connecting two facts or events that it is desirable to remember together. Systems for remembering single events attempt to connect them with symbols that will be more easily remembered. Numbers are remembered by representing each digit by several consonants and then making words that include these consonants. Thus one may represent 8 by f, 7 by g, and 1 by t. Then one can recall that Alfred came to the throne in 871 if the burned cakes suggest fagot, a symbol for 871. Similar combinations could be made to represent any date or number, and the word is easier to remember than the number. Where two events are to be connected in memory, it is possible to form nonsense or superficial connections between them that shall serve to recall one when the other is given. In one system it is suggested that one may remember that "tête" in French means "head," by connecting "tête" with "potato"; that in turn with "root," since potatoes are roots, and this by contrast with "head." Similar series of words are suggested for many other pairs, and the system

consists in forming them for all series of facts. It is certain, however, that when used extensively, any such system requires more effort and is less satisfactory than the ordinary means of learning. . . . Mnemonic verses and similar devices have some value in remembering a few purely arbitrary facts, such as the number of days in the months, but the usefulness of the system does not extend far.

The best mnemonic system is the ordinary logical system of classification. The connections are not arbitrary here, and each series of associates holds not for one fact alone but for very many. In one sense, the classifications of the sciences are parts of a vast mnemonic system. For each general principle groups many facts about a single statement. Since the general principles are themselves more or less closely connected, they amount in practice to a system of associations in which a few things, if they are remembered, will serve to recall all the knowledge of the individual. As we have seen, this system of knowledge, when it has been developed, makes easier the learning of all things referred to it, makes their retention more permanent, and by giving them a place assures their recognition. It follows that the more one knows, the better is one's memory; the more one knows of any subject, the easier it is to learn new facts in that subject. Much better, then, than any artificial memory system is a patient, thorough learning and logical classification of facts. This not only makes easy the learning and retention of the fact in question, but prepares for the acquisition of related facts. Learning logically is like putting money at compound interest. The material is not only saved, but grows and makes easier further acquisition.

Adult's Memory Better than Child's.—The adult, contrary to general belief, has greater capacity for memory and learning than the child. His larger knowledge and experience enable him to make more associations for every new fact. It is only in old age, when the central nervous system begins to show signs of decay, that the power of memory weakens. The child has an apparently better verbal or rote memory only because, like the actor, he has kept alive the habit of associating words and ideas. His teachers have compelled the necessary number of repetitions to make memory enduring, and the child's natural lively pleasure in rhyme and jingle have made possible the necessary concentration.

The Whole Method.—Public speakers have considerable need of a good rote memory. Occasionally it is desirable to memorize a speech. More often one wishes to quote a passage of prose or poetry. How can the thing be most economically learned? Almost everybody goes at it line by line, stanza by stanza. This is the longest, least effective way because, as Pillsbury says

> . . . . one makes a number of unnecessary and misleading associations between the ends and the beginnings of lines that both waste time and interfere with the correct associations. Then, too, learning by parts leads to the repetition of the first portions more frequently than is necessary, since they are repeated with each of the later parts.

Read the passage carefully from beginning to end to get first the general ideas. Then read it again, noting the character of the illustrations, the specific references and examples. Read it again for the peculiarities and meanings of the individual words. Your first readings, then, should be concerned with the meaning of the passage, the meaning as a whole and in its details. Continue with this method of reading the entire passage at one time, studying the association between words and meanings. Note beginnings and ends of sentences, lines or stanzas, but don't repeat until you have read the whole passage. This method is at first difficult to follow because you are not used to it and because it does not show immediate results. But at the end of a half-dozen repetitions you may suddenly find that you can recite the passage with ease. Perhaps you will need a dozen or twenty repetitions. This of course depends on the nature and length of the material. It is advisable to repeat the more difficult passages more frequently than the easier ones. This sounds like a compromise with the old discredited method of learning bit by bit, but is radically different because it discriminates, goes as soon as possible to the words that need added drill, and avoids unnecessary repetition. Hollingworth and Pfoffenberger in "Applied Psychology" recommend the "Whole method" for this reason:

> Begin by doing a thing as nearly as possible in the way it is eventually to be done. . . . Otherwise it must not only be relearned in parts, but old habits must be broken.

The actor uses this method. He reads his part several times before paying too close attention to details. He rehearses with the company for several days reading from his typewritten pages, noting the meaning and the "business," the action, of his part as they are related to the other parts of the play. Then he discards his text and tries to go through his part with occasional help from the prompter. Certain passages are a little tricky, the sentences have unusual structure or words, the cues come at unexpected moments or places. He gives these items special study until he is "letter-perfect."

Distributed Repetition.—This procedure implies another factor in economical memorizing, that of distributed repetitions. Don't try to learn an extended passage in one study period. You will memorize much more effectively by distributing twenty repetitions over five days than by doing them all on one day. The result will be still better if you repeat the passage twice a day for ten days. It seems to take time for the effects to "set" in the nervous system. For this reason psychologists also advise that no other mental work be done until five or ten minutes after the memory drill.

Physical Activity.—Moving about is ordinarily a great help in memorizing. Many persons instinctively leave their seats after a few moments of study and walk up and down and around the room. Comfortable unconscious action of this sort promotes greater concentration not only in retaining matter, but in composing it as well. The country folk soon got used to Wordsworth as he strode along the lanes of the Lake District and boomed out the verses that later made him famous.

Public speakers sometimes lose the thread of a discourse and in their panic cannot think of a word. The most practical device to recall confidence and memory is to walk across the floor, to take a few steps in any direction. This breaks up the frozen attitude of body and mind and usually releases at least one idea that will carry the speaker along until he finds himself. But loss of memory rarely happens to one who has an outline of a few leading ideas coherently and naturally arranged. He is on familiar ground where every step brings cues and reminders. It may happen at any time to one who consciously tries to recall, one by one, hundreds of individual words.

Don't try too hard to recall names or ideas. It is like trying to force yourself to sleep. Relax and think of something else.

"Let them alone and they'll come home." The desperate intensity which every one has experienced seems to induce only a kind of rigidity in which thought stagnates or fails to function. That kind of hard thinking is really not thinking at all. Give it up. Go on to another matter and presently the lost idea, unbidden, comes rushing in.

Rate of Forgetting.—Rote learning, to be retained, requires frequent reviews. We forget most the first day after memorizing a passage, and continue to forget as time goes on, but at a constantly diminishing rate. The authors of "Applied Psychology" cite this test:

> The laboratory experiment which indicates the slowest rate of forgetting shows that of a poem learned well enough to be repeated correctly twice immediately after learning, over 20 per cent will be lost in twenty-four hours; while at the end of thirty days only 76 per cent will be lost. These figures mean that in a period thirty times as long, less than four times as much of the material is lost.

Recalling Stories.—If the speaker could only recall when he most needs them two or three of the hundreds of good stories he has heard! The fact is, he has seldom given them enough association and repetition to make this possible. His initial oversight was fatal. He failed to recognize the story as speech-making or social capital for himself. He should have seen its availability, noted its key words and associations, repeated it as soon as he had opportunity, and continued to tell it occasionally.

Most of us have not a sufficiently strong or enduring interest in story-telling. It is only in emergencies that we give the subject active thought. The "born" story-teller not only likes a story, but he likes to tell it. He looks for opportunities and gives himself considerable practice. He forms many associations and cues for the recall of his favorites. His concentration on the story begets, however, correspondingly weak memory for listeners. He forgets that he has told the story a half-dozen times to the same person or audience. But he has a batch of stories when he needs one.

Many professional speakers have files of stories. They clip them from all sources and write out good ones they hear. A simple index of headings like "perseverance, laziness, optimism, fear," and other qualities of character, or one composed of names of persons, states, nationalities, makes it possible to find the appropriate thing without difficulty. The weakness of this device is that a story may sometimes be classified under any of several headings.

The simplest and most practical plan is to keep a folder or box of a few live stories. Most of the things we file soon grow stale. Nothing is more depressing than to go through a mass of stuff one has systematically put away for future use only to find that it had better be thrown into the waste-basket. Stories do not age as quickly as most other material. At least old age is not necessarily fatal to them. Some indeed seem to grow more popular with the years. Agnes Repplier in an essay on humor contends that all jokes are variations of ten or eleven original sallies that were probably known to Noah, Moses and Aristotle, and that are still favorites. But stories go in and out of fashion, and it requires a somewhat sophisticated mind to know what will "go" at a given time and occasion.

The Will to Remember.—It cannot be too strongly urged that there must be an incentive, an active, purposeful desire to remember, if the memory process is to be completed. There are comparatively few adults who can recite promptly and correctly one stanza of "The Star Spangled Banner" or "America." Everybody has sung both songs hundreds of times, but scarcely anyone tries consciously to learn them. Ten minutes of deliberate interested study of the words and their associations, and a few careful repetitions would probably be sufficient to master either of them, and for many persons, both.

Memory Grows with Knowledge.—Darwin used to deplore his poor memory, but no man ever had a more capacious memory for the facts of his science. He remembered little of literature, art and other subjects that he was wont to regret his ignorance of, because he was not actively interested in them. His absorption in the studies of evolution left him no reserve for other matters. But his great familiarity with this field, his hundreds of classifications, the thousands of details that were associated with each, the innumerable comparisons, experiments and repetitions, made such a setting for every new fact that it was almost impossible for Darwin to forget it.

The more you know, the more you remember. You may not remember much about the dates, causes and sequence of battles after a single reading of Grant's "Memoirs." Read next Page's "Life of Robert E. Lee" and you begin at once to make interesting comparisons, associations and repetitions with variety, all brought over from the "Memoirs." After this second reading you remember not merely twice as much, but perhaps six or seven times as much about the Civil War. Continue your study of that period with a book by a modern writer who has a more detached, impersonal view than the actors in the drama, and your interest and memory for details will grow in an even larger ratio.

Memory must have something to feed upon. Meagre backgrounds are barren of sustenance, but it is encouraging to see how often a strong initial impulse creates a self-sustaining interest that lives and makes rich produce with little conscious effort. Attention, association and repetition are the steps to memory and learning. In logical memory, the memory of reason and reflection, the repetition of principles or general ideas must be accompanied by variety, that is, different illustrations, examples or proof. Attention, we have already observed, can only be held by a change of perspective.

Summary.—In discussing the psychology of public speaking it is easy to go on indefinitely about many things that may appropriately be considered in a study of the human mind. The point of it all is that the speaker must study himself and his audience, —with the emphasis on the latter. Every student should in the beginning consciously improve his sense of objectivity. He has something to say to a particular audience, the individuals of which are clearly visualized. Every idea in the speech should be referred to the nature and needs of this group before the address is given in public. Deliberate, conscious adaptation should be the rule until the right point of view is a habit. This determines in the end everything that is said and how it is said. The proportions of argument, of suggestion, of exhortation, of narration and of description, what to omit, what to modify, how to interest and how to secure action, are questions to be answered effectively only by the disciplined, practical, imagination that knows the fundamentals of both individual and mass psychology.

ASSIGNMENTS

1. "The Federalist," a series of papers written in 1787 and 1788 by Alexander Hamilton, John Jay, and James Madison to advocate the adoption of the Constitution, contains many examples of almost perfect argument. The following selection from No. 38, by James Madison, illustrates most of the principles we have discussed in this chapter. Write an outline of the passage by making a topic sentence for each paragraph. Show how the author's plan is highly effective for emphasis, persuasion, and action. What are some of the devices used for securing and keeping attention? Give examples of analogy, comparison and contrast, fairness, comprehensiveness and tact:

A patient who finds his disorder daily growing worse and that an efficacious remedy can no longer be delayed without extreme danger—after coolly revolving his situation and the character of different physicians—selects, and calls in such of them as he judges most capable of administering relief, and best entitled to his confidence. The physicians attend; the case of the patient is carefully examined; a consultation is held; they are unanimously agreed that the symptoms are critical; but that the case with proper and timely relief, is so far from being desperate that it may be made to issue in an improvement of his constitution. They are equally unanimous in prescribing the remedy by which this happy effect is to be produced. The prescription is no sooner made known, however, than a number of persons interpose, and without denying the reality or danger of the disorder, assure the patient that the prescription will be poison to his constitution, and forbid him, under pain of certain death, to make use of it. Might not the patient reasonably demand, before he ventured to follow this advice, that the authors of it should at least agree among themselves on some other remedy to be substituted? And if he found them differing as much from one another as from his first counsellors, would he not act prudently in trying the experiment unanimously recommended by the latter, rather than in hearkening to those who could neither deny the necessity of a speedy remedy, nor agree in proposing one?

Such a patient, and in such a situation, is America at this moment. She has been sensible of her malady. She has obtained a regular and unanimous advice from men of her own deliberate choice. And she is warned by others against following this advice, under pain of the most fatal consequences. Do the monitors deny the reality of her danger? No. Do they deny the necessity of some speedy and powerful remedy? No. Are they agreed—are any two of them agreed—in their objections to the remedy proposed, or in the proper one to be substituted? Let them speak for themselves.

This one tells us that the proposed Constitution ought to be rejected, because it is not a Confederation of the States, but a government over individuals. Another admits that it ought to be a government over individuals to a certain extent, but by no means to the extent proposed. A third does not object to the government over individuals, as to the extent proposed, but to the want of a Bill of Rights. A fourth concurs in the absolute necessity of a Bill of Rights, but contends that it ought to be declaratory not of the personal rights of individuals, but of the rights reserved to the States in their political capacity. A fifth is of opinion that a Bill of Rights, of any sort would be superfluous and misplaced, and that the plan would be unexceptionable but for the fatal power of regulating the times and places of election. An objector in a large state exclaims loudly against the unreasonable equality of representation in the Senate. An objector in a small State is equally loud against the dangerous inequality in the House of Representatives. From this quarter we are alarmed with the amazing expense from the number of persons who are to administer the new government. From another quarter—and sometimes from the same quarter on another occasion—the cry is that Congress will be but a shadow of a representation, and that the government would be far less objectionable if the number and the expense were doubled. A patriot in a State that does not import or export, discerns insuperable objections against the power of direct taxation. The patriotic adversary in a State of great exports and imports is not less dissatisfied that the whole burthen of taxes may be thrown upon consumption. This politician discovers in the Constitution a direct and irresistible tendency to monarchy; that, is equally sure it will end in aristocracy. Another is puzzled to say which of these shapes it will ultimately assume, but sees clearly it must be one or other of them; whilst a fourth is not wanting who, with no less confidence, affirms that the Constitution is so far from having a bias toward either of these dangers, that the weight on that side will not be sufficient to keep it upright and firm against its opposite propensities.

. . . .

As it can give no umbrage to the writers against the plan of the Federal Constitution, let us suppose that, as they are the most zealous, so they are also the most sagacious of those who think the late Convention were unequal to the task assigned them, and that a wiser and better plan might and ought to be substituted. Let us further suppose that their country should concur in this unfavorable opinion of the Convention; and should accordingly proceed to form them into a second Convention, with full powers, and for the express purpose of revising and remoulding the work of the first. Were the experiment to be seriously made—though it requires more effort to view it seriously even in fiction—I leave it to be decided by the sample of opinions just exhibited whether, will all their enmity to their predecessors, they would in any one point depart so widely from their example, as in the discord and ferment that would mark their own deliberations; and whether the Constitution now before the public would not stand as fair a chance for immortality as Lycurgus gave to that of Sparta, by making its change depend on his own return from exile and death, if it were to be immediately adopted, and were to continue in force, not until a *better*, but until *another* should be agreed upon by this new assembly of law-givers.

It is a matter both of wonder and regret that those who raise so many objections against the new Constitution should never call to mind the defects of that which is to be exchanged for it. It is not necessary that the former should be perfect; it is sufficient that the latter should be more imperfect. No man would refuse to give brass for silver or gold, because the latter had some alloy in it. No man would refuse to quit a shattered and tottering habitation for a firm and commodious building, because the latter had not a porch to it; or because some of the rooms might be a little larger or smaller, or the ceiling a little higher or lower than his fancy would have planned them.

But, waiving illustrations of this sort, is it not manifest that most of the capital objections urged against the new system lie with tenfold weight against the existing Confederation? Is an indefinite power to raise money dangerous in the hands of a Federal Government? The present Congress can make requisitions to any amount they please; and the States are constitutionally bound to furnish them. They can remit bills of credit as long as they will pay for the paper; they can borrow both abroad and at home, as long as a shilling will be lent. Is an indefinite power to raise troops dangerous? The Confederation gives to Congress that power also: and they have already begun to make use of it. Is it improper and unsafe to intermix the different powers of government in the same body of men? Congress—a single body of men—is the sole depository of all the Federal powers. Is it particularly dangerous to give the keys of the treasury and the command of the army into the same hands? The Confederation places them both in the hands of Congress. Is a Bill of Rights essential to liberty? The Confederation has no Bill of Rights. Is it an objection against the new Constitution that it empowers the Senate, with the concurrence of the Executive, to make treaties which are to be the laws of the land? The existing Congress, without any such control, can make treaties which they themselves have declared, and most of the States have recognized, to be the supreme law of the land. Is the importation of slaves permitted by the new Constitution for twenty years? By the old it is permitted forever.

I shall be told that however dangerous this mixture of powers may be in theory, it is rendered harmless by the dependence of Congress on the States for the means of carrying them into practice; that, however large the mass of powers may be, it is in fact a lifeless mass. Then I say, in the first place, that the Confederation is chargeable with the still greater folly of declaring certain powers in the Federal Government to be absolutely necessary, and at the same time rendering them absolutely nugatory; and, in the next place, that if the union is to continue, and no better government be substituted, effective power must either be granted to or assumed by the existing Congress; in either of which events the contrast just stated will hold good. But this is not all. Out of this lifeless mass has already grown an excrescental power which tends to realize all the dangers that can be apprehended from a defective construction of the supreme government of the union.

Congress has undertaken to form new States; to erect temporary governments; to appoint officers for them; and to prescribe the conditions on which such States shall be admitted into the Confederacy. All this has been done, and done without the least color of constitutional authority. Yet no blame has been whispered; no alarm has been sounded. A great and independent fund of revenue (the public lands) is passing into the hands of a single body of men, who can raise troops to an indefinite number, and appropriate money to their support for an indefinite period of time. And yet there are men who have not only been silent spectators of this prospect, but who are advocates for the system which exhibits it; and at the same time urge against the new system the objections which we have heard. Would they not act with more consistency in urging the establishment of the latter; as no less necessary to guard the union against the future powers and resources of a body constructed like the existing Congress, than to save it from the dangers threatened by the present impotency of that assembly?

I mean not by anything here said to throw censure on the measures which have been pursued by Congress. I am sensible that they could not have done otherwise. The public interest, the necessity of the case, imposed upon them the task of overleaping their constitutional limits. But is not the fact an alarming proof of the danger resulting from a government which does not possess regular powers commensurate to its objects if dissolution, or usurpation, is the dreadful dilemma to which it is constitutionally exposed?

2. Read the following extracts from the Congressional Record of February 28, 1923. They are taken from the debate on the Lenroot-Anderson rural credit bill. Make an outline of the argument for each side. What are the issues? Which is the most vital? Which side discusses these issues most effectively?
   Comment on the style of the speakers. Note that among them was W. Bourke Cockran, one of the most prominent orators of the past generation. This is his last speech. He died a few hours later.
   What differences do you observe in simplicity, sincerity, general culture, knowledge of the subject, tolerance, generosity, practicability, conciseness, persuasiveness?
   Are there irrelevant remarks? Could some of the arguments have been taken for granted? Do any prejudice you against the speaker?
   Are there any effective questions, figures of speech, or eloquent passages?
   Give a comparison of the speeches.
   Give an analysis and criticism of one speech.

MR. BURTON: Mr. Chairman and gentlemen, I wish for fifteen minutes, as far as possible, without interruption, to engage in a dispassionate discussion of this very important subject. I should count myself lacking not alone in courage but in duty to my constituency and my country if I were not just as ready to espouse that which is apparently an unpopular cause as to advocate the most popular cause that might be presented here before this Congress. There is no one who has a more sympathetic feeling for the farmer, because of the disasters through which we have been passing in recent years, than I. Part of my constituency is made up of farmers. No measure that is fair and practical will meet with opposition from me. But you can not cure these conditions by legislation. What is the reason for the farmer's distress in recent years? Shall we ignore the fact that there was a Great War in which millions of men were taken out of agricultural employment; that the demands of war enormously increased the sale of food; that one of the richest granaries of the world in Russia, in the Balkan region, was shut off during the time of that conflict. All these factors caused the price of wheat to go ballooning and to reach unprecedented prices in 1920. Live stock reached its maximum in 1919. Now there was after the war and for some months preceding the armistice what is little short of an obsession. It held in its grip a great many of the industrials and farmers of the United States. I was engaged in the banking business during the war and for some six months thereafter. Our principal task was to point out to a considerable number of the borrowers who were coming to us the fact that they were proceeding with confidence in the continuance of a condition which could not endure. We said, "You are buying too much raw material; you are enlarging your plants as if this extraordinary and exceptional demand would continue indefinitely. It will not." We refused frequent demands for those purposes.

There are some men here before me who are investors in corporations that have gone on the rocks when those organizations would have survived and have been profitable today if they had accepted the advice offered to them in those recent years. Now what was the result? There was an inevitable falling off after the increased demands caused by the war had ceased. There was a falling off in the price of wheat. Now I am about to make a statement to you that is paradoxical to many of you—that the chief injury to the farmer himself has been too much borrowing, too much credit. Why? These very men who are coming here, many of them, and pressing these bills, advised the farmer in 1920, when prices sagged a little, to hold his wheat, to hold his corn, borrow money at the banks. The good farmer took their advice, and what is the result? He held his wheat, he borrowed all that he could at the bank, prices went down and down, and he was a heavy loser. One of the slogans of the campaign of 1920 was "More business in Government and less Government in business." [Applause.] We had lessons enough. We lost some two or three billions by the Government going into the shipping business, we lost other billions by the Government going into the management of the railroads, and now you want the Government to go into the banking business, which affords a more fruitful and, it seems to me, a more frightful field of loss than any of them. What are you proposing to do here? You are proposing to have the Government of the United States subscribe $5,000,000 for each of twelve regional banks.

Now those banks are to loan money to divers associations on agricultural products. I want to say to you, my colleagues, that the proposition presented here of the class of loans that they are allowed to make is neither feasible nor safe as a banking proposition. There are two kinds of banking which can be conducted safely and profitably; one upon loans upon that which is imperishable, as mortgage loans or things which have permanent value. Those can run for an indefinite time. The other, upon things that are perishable, things that are subject to fluctuation in price, that are subject to uncertainty as to realization. That second class of banking is provided for by short-time loans, and in no other way can it be made safe except by short periods, and in case the loans are made by those who are in close touch with the borrowers, who are familiar with their business. . . . . .

That means the banks in the near-by locality are the only institutions adapted to that.

Let me call your attention to one thing, in the contrast between the loans of the farm-loan banks secured by mortgage, and these loans proposed by this bill to run from six months to three years. The distinction, in my mind, is little short of ridiculous. In passing let me say I believe in the farm-loan banks and the joint-stock banks. I think they have rendered an excellent service. I would be willing to favor the second part of this bill, where private organizations of $250,000 capital may be established. But I most unhesitatingly make the prediction that this first plan here will fail. It is calling upon the Government to perform functions which it should not perform.

The distinction to which I referred is that in making farm loans the land banks are allowed to lend only up to 50 per cent of the value of the land and 20 per cent of the permanent insured improvements thereon. What are you doing in this bill? Seventy-five per cent of what many bankers would call "cats and dogs." I would not say that I share their opinion, but 75 per cent of things that are perishable and uncertain, while the legislation we now have on the statute books restricts you to 50 per cent on the value of the land and 20 per cent on the value of the permanent improvements insured.

Now, gentlemen, can you justify that distinction? Can you justify a plan under which you are lending 75 per cent on live stock that may take two or three years to grow, on all kinds of crops, which weather or wind may destroy, which a drought may render useless?

MR. McFADDEN. Mr Chairman, will the gentleman yield?

MR. BURTON: Yes.

MR. McFADDEN: In answer to what the gentleman states I will say that commercial banks today are making loans on that basis. They are loaning 80 and sometimes 90 per cent on butter and wheat and corn.

MR. BURTON: That is a very different kind of transaction. It is by a bank which presumably knows the farmer or other grower or producer of butter or wheat or corn, and he makes the loan, not for six months to three years but for two or three months, or a very limited period.

MR. McFADDEN: The kind of loans he makes is for the period of the probable marketing of the same, and that is the way it is done on cattle loans.

MR. BURTON: They have a special organization to make it. If you want to have a private organization familiar with the business, let them go into that business.

Now the House voted here two to one not long ago to do away with tax-free securities in the future. This bill proposes the issuance of at least $600,000,000, and it may be $1,200,000,000, of debentures which shall be tax free. I do not know about those debentures. One of two things must happen. They must be guaranteed by the Government, or they must stand on their value as debentures with the securities presented, having a maturity not less than six months and not more than three years. Now, if the Government guarantees those debentures, they are good. If the Government does not guarantee those debentures, they will not have a steady market and maybe they can not be sold at all. You must be confronted by that situation and realize it from the start.

Mr. Chairman, how much more time have I?

The CHAIRMAN: The gentleman has three minutes remaining.

MR. BURTON: Mr. Chairman, I regret very much that the time is so limited that I cannot go into a further analysis of this bill.

You are placing the Government in a business that it ought to refrain from. You are creating side by side in the same bill two agencies for loans, one of which must presumably exclude the other from thefield. Here is one, $5,000,000 for twelve banks backed by the Government. Well, is the private investor who is thinking of embarking in that business, and who would go into the business and supply every rational demand, likely to enter it with the Government right beside him, with the partiality of Government management and Government ownership and presumably very much more lenient regulations as to the manner of making the loans?

You must concede, gentlemen, that there is a certain difference between the business of farming and other lines of business. But there is enough vitality in the farming communities, there is enough interest in this supremely important line of production, to provide every means that is necessary to furnish loans where they are needed. I am perfectly willing to see the second provision, so far as I am concerned, of this law, this so-called Capper bill, prevail.

Let these private corporations be organized; let them do business; let men be placed at the head of them who have knowledge of it. During the war many things were done which we would not justify in times of peace. But I want to stand here firmly against the Government of the United States entering upon an untried path and embarking upon the business of banking, when in a few years it will not only be the farmer that will wish credit institutions for his benefit but the miners and the labor unions and all those who think that the Government owes them a debt, all those who are suffering from depression which, though temporary, we trust can readily be explained. I am not willing to allow this bill to be presented here for passage without entering my protest against it. Stand by the rational method for transacting business. No man will be injured worse in the long run through this legislation than the farmer himself if he is made the beneficiary of this measure. Just as sure as the night follows the day, there will be a reaction in which the privileges he has enjoyed will cause the legislatures of this country to turn against him at the time when he most needs their aid.

MR. ANDERSON: Mr. Chairman, I had hoped to make a detailed analysis of the provisions of this bill, but in the time I have I can not do that. I want to nail right off the bat, however, the statements which have just been made with respect to the use of Government finances in connection with this bill. We heard no such complaint as that in connection with the subsidy bill, and I am sure that if we had brought up the bill to purchase Cape Cod there would not have been any objection to using Government funds for that purpose. In addition to that, I want to remind Members of this House that the Federal reserve banks and the business interests which they serve have received $3,800,000,000 in the form of Federal reserve notes, which represents a far greater use of Government money than is proposed by the $660,000,000 which this bill will permit to be loaned the farmers of the United States, only $60,000,000 of which is money of the Government of the United States. The gentleman from Arkansas referred to the contest which was waged over the provisions of the Federal Reserve Act in reference to discounts of paper for agricultural purposes. I refer to that because it never has been claimed by anyone, so far as I know, that the provision which permitted agricultural paper carrying a maturity of six months represented an adequate finance to the farmers of the United States.

That was a purely marketing credit, a credit which was extended not to the farmer but to the people who handled the farmer's commodities. This bill extends the maturity of agricultural paper which can be discounted by a Federal reserve bank to nine months. That is all right, as far as it goes, but it will be of relatively little concern to the farmers of the United States. Sixty-seven per cent in number and 33 per cent in banking power in the United States are represented by banks not in the Federal reserve system, and those banks are largely in the agricultural centers of the United States, so that, so far as the provisions of the Federal Reserve Acts relating to the discount of agricultural paper are concerned, they will be of little value to the agricultural sections of the United States.

Now why had the farmer never been able to get credit for more than six months? There is no law, so far as I know, no regulation that prohibits a bank from making a farm loan for more than six months. The reason has been that paper having a maturity of more than six months had no market. A banker whose deposits were withdrawn or who for some other reason required money, could take a commercial paper with a maturity of less than ninety days and discount it with the Federal reserve bank and make good whatever deficit he had, but if he had paper running to run for eight months or a year or eighteen months, there was no place where that paper could be discounted. In other words, there was no market for that note.

MR. SNYDER: Mr. Chairman, will the gentleman yield there for a question?

MR. ANDERSON: Yes.

MR. SNYDER: Of course, the gentleman knows that it is the practice of every bank today that takes farm paper to take notes for three or four months and renew that note if the farmer can not pay it at that time.

MR. ANDERSON: Yes. But that has nothing to do with the argument I am making.

MR. SNYDER: Yes. The farmers today are getting credit for three months and six months and nine months, and in some instances it is extended for as long as twelve months.

MR. ANDERSON: That is at the option of the banker. It was assumed that the marketing period of farm products was approximately six months, and the period of six months was fixed partially on that theory and partially on the theory that the bank's notes having a longer maturity than that ought not to be rediscounted in a system where liquidity was a prime requisite. But as a matter of fact the production and turnover period of the farmer, which is the real measure of the period of maturity which ought to be permitted upon farm loans, is a much longer period than six months, For example, between the time the farmer makes his purchase of fertilizer and the time he can sell his crop may be as much as 18 months. It is admitted that in the case of cattle the period of production and marketing may run as long as three years. Now, in order to make a market for this longer intermediate term paper, it is proposed in this bill to set up intermediate credit banks in the same cities where the Federal land banks are located. These corporations are to be officered and have the same directors as the Federal land banks, so that they become in effect a part of the Federal land-bank system. They are supervised by the Federal Farm Loan Board, which deals with the longer-time land-mortgage credits of the farmer.

Of course these intermediate banks themselves must have credit. They can not do business entirely upon capital, and in order to secure that credit they issue a debenture backed by the cash capital and by the agricultural paper which they may have discounted.

Now, what is back of these notes? First, the personal security of the commodity when the loan is so secured. Most of the men who have talked about warehouse receipts and cattle loans have apparently assumed that these loans were based on a single cow out somewhere in somebody's barn or on a few bushels of grain in a warehouse. But these loans are secured not only by the actual mortgage security covering them but the total net assets of the farmer who makes the loan.

In the second place, back of these debentures is the indorsement of the bank which made the loan, because these intermediate credit banks will only rediscount for national banks, State banks, or cooperative banks. So that you have back of these debentures the mortgage credit, the personal assets of the farmer, the indorsement of the bank, and finally the assets of the intermediate credit bank.

I have no doubt that debentures of this sort will sell. They will sell just as readily as the mortgage bonds issued by a Federal land bank. I think there may be a much larger market for them, because the field for short-time debentures is not nearly so thoroughly occupied as the field for long-time bonds.

Now I want to refer just very briefly to the system set up under the so-called Capper bill. This bill provides for the creation of two other classes of banks, or rather discount corporations. The first of these, organizations having a capitalization of $250,000, are authorized to purchase paper or rediscount paper which has back of it warehouse receipts or mortgages upon live stock being fattened for market, or dairy herds. In the case of warehouse receipts or stock that is being fattened for market the maturity period cannot be for more than nine months. In the case of stock that is being purchased or used for dairy purposes it may be for three years. These $250,000 corporations are permitted to discount paper they may take with another corporation, which must have a capital stock of $1,000,000.

In other words, you have two parallel systems, practically the same situation as you now have in the case of the Federal land bank system, the Federal land banks and the joint-stock land banks. If I could have my way about it, I think less difficulty in operation would result if one system or the other could be adopted. But in the compromise that inevitably results in legislative matters the committee has reported out these two parallel systems. They do not interfere with each other. If the bill remains as it is, all of these institutions will be under the supervision of the Federal Loan Board. They will furnish the farmer with the kind of credit which the character of his operations necessitates. This does not represent any special privilege to the farmer. The maturity of the paper discounted by the Federal reserve system is predicated on the needs of the commercial business of the country. All the farmer is asking is that machinery be provided which will handle paper which corresponds with the needs of his business. Those who are in control of the Federal reserve system are not willing that paper having a maturity of more than nine months shall be eligible for discount under the Federal reserve system, and I think they are right about it. The paper discounted by the Federal reserve system must be self-liquidating. They are dealing with banks whose resources are in deposits, and the whole system ought to be liquid and based on short-time paper. The banks created by this bill are not banks of deposit; they do not deal with short-time funds at all. They get their funds on debentures which may run from one to five years, and they will not have the fluctuations in their volume of assets which characterize the banks of deposit. Gentlemen who object to what we are trying to do overlook the fact that there is an essential difference between dealing with investment credits dealt with in this bill and dealing with deposit credits which is the commodity dealt with in the Federal reserve system.

I recognize the fact that the farmer is not going to be benefited in the long run by setting up any system that is unsound in any essential particulars. You have to remember that in dealing with a matter of this kind there are two ends to it—the fellow that borrows the money and the fellow that lends the money. If you are not giving the fellow that lends the money the security which he believes he ought to have, you have not benefited the farmer, because nothing will flow through the system. What we are trying to do is to make it possible for the great agricultural interests west of the Mississippi River, where more than two-thirds of the commodities are produced, to get into the great investment pool of the East, where the money and credit resulting from commerce necessarily tends to concentrate—to draw that money out into the great stretches of agricultural countries where credit demands are greater than credit volume, and by doing that to reduce the interest rate which the farmers in the West have to pay.

MR. COCKRAN (of New York): Mr. Chairman and gentlemen of the committee, I took the liberty of propounding some questions to the chairman of the committee on banking and currency during his address, and on his answers I shall predicate what I have to say now. I asked him distinctly, and he answered with equal candor, if the purpose of this measure is to afford the farmers a chance to get more money on credit than they could obtain through the ordinary processes of commerce. Now, as everyone with money, including the banking business, is quite as anxious to loan as any borrower is to obtain, the only fair and sensible deduction from those statements is that the farmer, through this measure—I will not say the farmer, I mean the statesmen who are cultivating the farmer, I do not speak of the farmer who is cultivating the earth, but of those gentlemen who are cultivating the farmer—propose, that he shall be able to obtain more money on his property than the property is worth.

Several Members: Oh, no.

MR. COCKRAN: There can be no other meaning. Again I repeat he will have no difficulty whatever in getting all the money that his credit is worth. Now, if this additional sum which it is proposed to give the farmer could be obtained like manna rained from heaven and could be picked up in some place where it would not be contributed by somebody else, I would join in acclaim to that proposal. Now, you propose to give the farmer, as much as I would like to see him get it, money without adequate security, and that money provided for in this bill must be supplied by some one. Naturally you inquire who is to be the victim, who is to make good this benevolence, It is going to be you and I. Nobody else. So I ask the careful attention of this committee to the character of the proposal, to consider and weigh the facts and see if there be any justification whatever for the attempt to take money from one set of citizens—in other words take it out of the treasury—for the benefit of a particular class. Now, to begin with, I think it important, if the committee will bear with me, to give a brief history of banking and its functions. I want to remind you that it is, in English-speaking-countries, a very recent institution, about 230 years old.

Macaulay, in his History of England, points out that in the reign of Charles II there was not a bank in England, and yet there was a growing industry, and that industry needed the very facilities which banking now affords. He points out that at that time there had been in operation for more than three or four hundred years the great Bank of Venice, and that bank had operated through all the mutations and confusions that marked the collapse of the old feudal system. As Macaulay says, it was receiving deposits and loaning money while there was a Christian Emperor still in Constantinople. It was loaning money before Columbus directed his ships across the western ocean, and it was still loaning money when an Ottoman Emperor presided at the seat of the Caesars, and while the discoveries of Columbus had resulted in the erection of numerous communities beyond the seas.

And more than that, the Bank of Amsterdam, which was a more recent institution, had existed for 150 years, had gone through a period of confusion on the continent that was never matched until these recent experiences through which the world is passing today. He points out that at the terrible time during the French invasion of Holland, when, as we all know, the dikes were broken down and the country was flooded as a measure of defence, and the white flags were flying from the residence of the stadtholder, there was one place where all was order—peace, progress and wholesome activity—and that was in the Bank of Amsterdam

Now these were so many private institutions; and he points out that the government never interfered in banking when the interference has not worked disaster The Bank of England practically gave banking facilities to the English market.

And let me right here explain just what banking is, and when gentlemen realize it and fully appreciate it I think they will be able to form a fair judgment on the character of this proposal.

Banking is the means by which persons engaged in trade, in manufacture, or exchange of commodities, can prosecute their business with less inactive capital than they would otherwise be compelled to employ.

It was found that this was an enormously profitable business, this business of banking. But there is nothing new in folly. The cry went forth over the country, "Let us have a land bank. Let us have a bank for the conduct of all land transactions." And Macauley says they undertook to represent to the people that the miracles of Egypt would not be more marvelous than the results of loaning money on land. But the very essence of banking is the facilitation and the interchange and production of commodities produced from the land, and there is a totally different field of employment for capital in dealing with the land itself. Long loans belong to a totally different field of transactions.

The land bank was started in England. It was to do everything that is claimed for the land bank here, and it resulted in collapse almost before it got under way. But the English land bank did not propose to take several hundred million dollars out of the public treasury, as does this measure, and therefore you will have this bank working as long as that money lasts. But following the suggestion of the gentleman from Ohio (Mr. Burton), let us assume that under the operation of this law large loans are made upon cattle and growing crops; I think they can loan up to 75 per cent of their value, and I have seen those values shrink over 50 per cent. What will be the security for these loans? How in the nature of things can these operations be prosecuted under the name of banking?

They are a permanent investment, a totally different branch of financial activity; they want to be encouraged, but when that is done they are conducted under the name and guise of banks to which they do not belong. Let us follow out the suggestion of the gentleman from Ohio (Mr. Burton) for a second. Let us assume that the money is loaned to a great extent upon what is called farm products, say 75 per cent of the value, or on a great herd of cattle in Arizona or New Mexico or Texas; and then assume the appearance of a blizzard. Where will the money to meet that loan come from? Where can it be found? What happens then? Do you come back and ask for more money? Why should not you? You have discovered a way to open the treasury; you have discovered a way to levy on your neighbors and fellow-citizens, because nothing can be taken out of the treasury by appropriations until it is put in by taxation. Having obtained $60,000,000 in this manner, what is to prevent your coming back for $120,000,000?

You will come on the floor and ask if we are going to be the base, hard-hearted wretches who will actually emphasize and make more bitter the visitations of Providence, when all we have to do to protect the country is to shell out two or three hundred millions more. How long do you think, that will last? The gentleman from New Jersey (Mr. Parker) has made a powerful suggestion, one fraught with great significance in this discussion. Aside from the fact that you are already projecting into the financial system of the country a vast mass of tax-exempt securities, you are creating this condition: That just so soon as there shall be any collapse in the credit underlying the loans made under the operation of this law the government can not fall back on its exemption from liability. Oh, it is reserved in this act, you say; but technically and nominally it has the right to declare itself free of liability. But can it? The government is tied up in the mere declaration of liability in the statute. It is held to it by the very nature of the transaction. The government itself is the bank. Camouflage it as you may under the disguise of subscribing to the stock of a concern where it owns all the stock itself. It might as well come out and do this thing from the treasury department and have the credit, instead of skulking behind the disguise that takes away not only the title of its responsibility but at the same time conceals from the people the character of its obligations.

Let me illustrate. If I am making tables or selling them I must, if I wish to remain in business, be ready at any moment to meet any demand that is made upon me, and I must meet it in the recognized currency of the country. If there were no banking facilities I would probably need to keep one-half of my capital idle. But by the operations of banking I can deposit 10 per cent. of my capital in the bank, and a man engaged in selling tables, we will say, would deposit 10 per cent. of his capital in the bank, and the man making shoes would deposit 10 per cent. of his capital, and so on through all the multifarious branches of commerce and production. Men, by depositing small amounts of their capital, say 10 per cent, are able by their mutual accommodations to carry on business. If I need money to manufacture my tables I go to work and borrow, and when my tables are completed and sold I repay that loan, and that repayment not only discharges my indebtedness to the bank, but it supplies funds for the shoemaker or the furniture dealer, in case they desire to borrow.

Now, the very business of banking is to keep trade of every kind and character active, and if the farmer can produce credit, if he can produce property, and is engaged in an occupation that will guarantee with reasonable certainty that he will be able to meet his debt, the bank is as anxious to lend the money as he is to obtain it, by the very nature of the commercial conditions.

Mr. Chairman, I am perfectly certain that my good friends around me here are far from realizing the true character of this proposal. I know perfectly well that these Democrats would recoil from the idea of tolerating or encouraging a system by which one set of people are despoiled for the benefit of others. They have been very quick to denounce the ship subsidy bill, and I agree with them. This is exactly the same character as the tariff. There is no way by which the government can interfere in private business except to oppress. You cannot have a favorite appointed here without having a victim, because the government has nothing of its own that it can give. Whatever it offers the farmer it must take from the rest of us. There is no magic source from which these enormous contributions can flow.

MR. McSWAIN: I would like to know who are the victims of the federal farm-loan association.

MR. COCKRAN: If there be default in these loans, as I believe there will be, we will all be their victims, including the farmers, who borrow, because they get no good from having a bankrupt concern on their hands. Do you want to undertake to relieve them from the necessity for and exercise of caution in the enterprise they undertake? You tell them that in some way or other they are entitled to take from the government to meet the ordinary necessities for productive energy and enterprise, and if there be not such an idea in this measure, then there is no sense in it at all. I appeal to gentlemen on both sides of the House to realize that government never interferes in private business without disaster, and that disaster is always brought about most rapidly and is of the most extensive character when it interferes with banking. Every attempt to enrich man by law means the despoiling of some for the benefit of others. If this be a natural operation of commerce, you need no law, you need no interference of government. The eagerness of men to supply their capital will supply all that it is safe to lend the farmer. They would never lend him 75 per cent. of the value of his flocks and herds, because they know that would be risky, if not making certain disaster to the loan and to the enterprise, but they will lend him all that it is safe to lend him, and that means all that it is safe for him to borrow.

The operations of commerce are regulated by laws as fixed as those that control the course of the seasons, and the amount a man may safely borrow is measured by two things. First, by his possessions, what he owns, what he has earned and saved, and, second, by his character. When the amount of a loan can be determined by the pull—forgive me for using such a term, but it has a significance well understood—which an ambitious citizen can exercise upon the officers of a public institution, when the course of loans and business is controlled by the favoritism which a pull invites, then there is prepared for you disaster, the extent of which is difficult to measure. We are struggling away back now from a terrible condition. God knows whether the world will succeed in freeing itself from the calamities that are multiplying around it and the dangers that are constantly increasing in its pathway; but if it is to escape, it can be by one way only, and that is by the employment of every pair of human hands in active industry on the soil or some product of the soil. You cannot induce the employment of human hands in industry unless you guarantee to every man the peaceful and secure enjoyment of all that he produces. When the day dawns that any number of citizens are taught to believe that there is a more rapid road to prosperity, to wealth, to the possession of capital, than the employment of industry and the exercise of self-denial, and that a more rapid way is through the treasury by the complaisance or the connivance of politicians, then the knell of this couutry's prosperity is sounded.

My friends, I have not the slightest idea that, having once tasted this blood, those whose appetites are keen can be diverted from the satisfaction of it. But I do implore you in the name of all that we hold sacred, in the name of all that we have achieved, in our hope of prosperity and safety for the future, to pause before you launch the government to the extent of $600,000,000 into the domain of private industry, where it has never entered without producing extensive and sometimes irreparable injury.

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MR. SUMNERS (of Texas): Mr. Chairman, I have listened with interest, as I always do, to my friend, the eloquent gentleman from New York, who has just addressed the committee. I agree with him to this extent, that there is danger of maladministration of this proposed law, with consequent public hurt. That, however, is true of practically all important legislation.

Owing to the fact that this bill was not available until yesterday and the House has been working under heavy pressure, I have not been able, analytically, to examine its provisions. I have had somewhat to do, however, in an advisory way with one of the three bills which in part was incorporated into this bill, and for a long time have had a special interest in the general subject being dealt with by this bill. While I do not agree with it in its entirety, I am giving it my support, because I believe as a whole it will bring a definite amount of relief where it is needed. My friend from New York has discussed this bill and criticized it as being unsound as a banking measure. As I view it, it is not a bill having to do with banking as that term is ordinarily used and understood.

It is a measure, judged by its chief characteristics, providing for the assemblage and sale of agricultural credits secured by chattels. It carries provision for governmental aid for setting up the machinery for establishing trade contact between those who may have this character of agricultural credits for sale and those who may have money to invest in such credits. It provides a character of governmental intermediary inspection of the credit base and supervision intended to protect the system, and to give the necessary assurance to the investing public to make it willing to purchase these evidences of debt.

With regard to the agencies through which the ordinary commercial institutions are financed, the Government now exercises inspection and supervision, the object being identical to that had in this bill—the preservation of solvency and public confidence. The plan here proposed is different from that because the nature of the thing being dealt with is different. The credit needs of agriculture are fundamentally different from those of the ordinary commercial institution. Much of the credit needs of agriculture can and will continue to be met by the ordinary commercial banks, but these banks are not equipped—their very constitution will not permit them—to supply the fundamental credit needs of agriculture.

In the first place, the banks in agricultural communities are ordinarily of small capitalization. They require to keep their assets liquid whenever under great demand on the part of farmers such as we had in 1920 and 1921 when these banks went to the limit in trying to save their farmer patrons from ruin they failed in the effort to save the farmers but many of them ruined themselves in the attempt. For orderly marketing, for credit to prevent the sacrifice of growing herds, in short to enable the products of agriculture to be marketed in response to the demand for use, rather than to be sacrificed under the pressure to get money advanced by institutions which require payment in order to keep themselves from becoming "frozen up," it is necessary that an additional credit extending facility be established. Not only does agriculture require this, but the banks serving agricultural communities require it. Year before last, especially, these banks were so "frozen up" that regardless of the general reservoirs of credit they could not function in establishing contact between the farmers and these reservoirs. They could not increase their rediscounts. Cattle banks were established, but the money could not be gotten to the ranchmen through these banks. It was necessary to find a route around them and to thaw them out from the rear. This is not a theory but a demonstrated fact. What was true of stockmen was true generally. So much for the necessities of the situation.

But the gentleman from New York says that this is a proposition to take something from all the people and give it to the farmers.

Nine years ago I had only recently come here. I made a speech in this Chamber, in which I discussed "the consumer's interest in the economic problems of the farmers and the duty of the Government to aid in their solution." I suggested then the duty of the Government to aid agriculture in dealing with the problem of marketing, suggesting the method which is now becoming a part of our national policy and further said in that address a safe plan could be devised and put into successful operation by which, during the marketing period of our staple crops, money could be loaned on them at a low rate of interest and upon the surplus when the yield exceeds the necessities of the current year. I am not talking about any "corn-tassel" currency. I am not making any bid for the farmers' votes or having a wild dream. I know that with such an organization as I have partially outlined, working with an organization controlling rural credits, money could be advanced upon the staple crops while they are in process of being marketed without danger of loss, without violating any principle of economics, and in conformity with proven business principles. The advancing of this money during the marketing period would largely prevent the present dumping methods in the sales of these crops. By a more gradual system of marketing a larger part of what the consumer must pay would go to those who produce. The consumer, therefore, would not have to pay as high a price as under present and prospective conditions he must pay in order to induce the producer to continue his work. European speculators, who purchase two-thirds of our cotton crop now rushed upon the market, the bulk of it in three months, take from the American balance of trade between forty and eighty million dollars annually.

The movement of our crops in so limited a time is a severe tax upon our financial institutions and necessitates transportation facilities which during a large part of the year are not used.

I beg pardon for quoting from my speech delivered nine years ago; but I have been working and observing ever since that time. I knew then I was right, and I know it now. If we had done then what we are doing now this terrible tragedy of recent times might have been avoided. Many of our farmers who have been ruined might have been spared, and many of our banks which were ruined trying to save them would have their doors open today.

Talk about this being a grant of special benefit to farmers if you will to the detriment of the public! I say that if we can make the farmers of this country prosperous—I do not mean give them anything—just give them a chance and prosperity will extend into every business of the city just as the life-giving fluid comes up through the roots of the tree to make its fruit grow, its leaves green, and its trunk vigorous and strong if the roots be kept healthy in fertile soil. We have just had a demonstration of what happens to the vocations of the city when the purchasing power of agriculture is paralyzed.

I believe in being cautious. I believe in making the soundness of every proposition the thing of first consideration. I do not believe in making a donation to the farmers. But there is a duty of government in the premises, a duty not to the farmers as against the public but a duty to the public to strengthen the economic structure of agriculture because it is the basic business. The loss of agricultural population and the loss of agricultural prosperity is a national loss and involves a danger to all the people of the Nation.

The thought and energy of the Nation have been so completely absorbed in city building and agriculture has been so universally regarded as an inexhaustible commissary, useful only to feed business, that the importance to the whole people of its relative decline has not yet become properly appreciated. I do not urge any claim of the agricultural classes for economic justice. I say that the time has come when the vital needs of all the people can be met only by giving to the agricultural classes economic justice by providing, among other things, credit facilities adjusted to the peculiar necessities of their business. I am going to quote again from what I said nine years ago. I said then the fact that the world is consuming its surplus of agricultural products, and that the country is losing its producers, is of infinitely more concern to the millions in the cities who must eat to live than it is to those remaining on the farm who produce primarily to sell. The number of producers has become relatively so small, the current volume of production so small, the number of consumers so large and the imperative demand so large that if we were to slip a cog in the machinery of production the problem would not be one of high cost of living merely, but this: Where at any price can we obtain the elements necessary to sustain life? When that time comes, as it must, unless we deal effectively with this situation, the people on the farms through whose hands these elements must pass can hold back enough for themselves and theirs, but what of the people in the cities with only a few days' supply?

The stimulus given by war conditions postponed the advance, but it is in progress again.

We are building up great cities. Who is going to feed their multiplying millions? This thing can not go on. This mighty sweep of population from the country must be stopped. How are we going to do it?

It ought to be evident from what we know of our own condition that something must be done which has not heretofore been done. The poet, the orator, the publicists, and the efforts of the Government have all failed to turn back the tide sweeping in from the country upon the great centers of population. It is true that each individual who goes to your cities from the country adds one more name to some city directory; it is also true that he adds to the keenness of the struggle of those who live there, reduces the output of what they must have to sustain life, and adds his tax upon the diminishing production.

I grant, Mr. Speaker, that there was a time when the economic condition surrounding the business of agriculture did not so greatly concern those who lived in the cities. Until comparatively recent times the children of those who farmed were as a general proposition likewise compelled to farm when they grew to maturity, because they did not know how to earn a living except by doing that which their parents had taught them as they assisted in the farm work. But the extension of educational advantages to the rural districts is liberating the farmers' children from an ancestral vocation, while the spread of democratic notions has opened to them every door of opportunity, and the modern cities are bidding for them. Those who do not farm should recognize that men are no longer compelled to farm through lack of opportunity to choose among the vocations of the country. Let us clearly understand now that they can be induced to farm only by the payment of as much net profit as a like investment of time, capital, and ability in any other business would bring. There is another phase which concerns the non-farming classes. There can be no hope of reducing the cost of living by reducing the profits of the farmers, for the very evident reason that they are quitting at the present profit.

The only place where we can hope to make a reduction is in the charges upon production and distribution. The movement from the country to the town is not the cause with which we must deal; it is not a primary cause; it is a result. We must deal with the cause which is responsible for that movement. We read a good deal about the superior advantages offered by the country. Most of these articles are written by people who live in the cities or by people who have recently gone to the country, and who celebrated their change of residence by getting into the public prints. I have watched a number of such people, and almost without exception it takes only a few years for them to absorb all of the joys of the country, and, needless to say, they willingly go back to the hardships of the city. The scenes of the countryside and the lights of the silvery moon have mighty strong competitors in the moving-picture shows and the electric lights of the city, especially among people who have once been accustomed to them. But I recognize that these are not the sort of things which control the movements of the masses of the people, unless their civilization be in process of decay. Individuals make mistakes with reference to the change of residence, but the mass of population moves under the operation of irresistible economic law toward the centers of best opportunity. This law has controlled the migration of all ages, and will control it until the end of time. It is absurd to rely on this back-to-the-country sentiment or on any other sentiment to establish and maintain balance of population as between the country and city. We had as well face the true situation and deal with it as it is. This matter is controlled by unyielding economic laws—laws as unyielding as the law of gravitation. The movement of the mass of population shows where the best opportunities are as unerringly as the current of a stream shows the direction in which the lower level is to be found. Agriculture and the vocations of the city have been bidding against each other for the capital, the brawn, and the brains of the Nation, and the vocations of the city have been outbidding agriculture.

If we would turn back the tide, we must help agriculture to raise the bid. That is all there is to it. We must ourselves pay more for what we consume, or we must help our farmers to get a larger part of what we pay. We must give them cheaper interest rates, and lessen the hazards of their business. That is our only choice. The burden of high rates of interest, the loss of the thousands of carloads of food which rots in the fields and in the railroad yards while seeking a market, the robbery of the unscrupulous commission men, the amount of loss resulting from dumping crops upon an oversupplied market, are being shifted to consumers, and we are feeling this weight. We will feel it more. The time is near at hand when we will pay every cent of these charges. The relative abandonment of agriculture and the corresponding decrease of the volume of production, and with the resultant increase in prices, will not cease until farming yields as much net profit as any other business would yield. To pay the net profit, insure the farmer this net profit, would, of course, necessitate the payment of all losses and charges connected with the business. In the price of the things we eat, therefore, we must pay for the food products which rot after production; we must pay the high interest charged to the farmers; we must pay the profit of the speculator who purchases from the farmer when he is forced to sell because of lack of credit.

This is a new condition which never before existed on the earth. While population has always moved toward the centers of best opportunity, it has before this time moved slowly and with great difficulty. The lack of opportunity to equip for any other business bound the members of each succeeding generation to the business of their respective ancestors. The bonds are being broken rapidly now, and if we will take the trouble to investigate, we will find the rule to be that when education liberates the country boy he goes to the city. Read the story of your last census report. Notice in the examination of your jury panels how many men now living in your towns and cities were born in the country and how few now living in the country were born in the cities. This is one of the far-reaching problems of modern society. It is of interest, Mr. Speaker, and should be profitable to examine somewhat into the development of this problem.

In the first half of the last century—notably between 1830 and 1840—the utilization of steam and of electricity brought about an industrial revolution upon the earth. The business of the country began to adjust itself to the changed conditions resulting from the application of these forces to the activities of men.

But agriculture was not able to move forward with the procession. The reason is clear, and does not reflect discredit upon the country. The industrial cities took many of its educated, ambitious young men. Those engaged in agriculture were widely scattered. Their duties confined them to their respective farms. The consumers of their products came to be strangers, living far away. Effective business organization of agriculture was impossible under these conditions, and it came to occupy the position of a commissary in the economic relations of the country. Its products are not now sold in the sense that the minds of the producers and consumers meet in agreement upon the price. Agriculture is at an economic disadvantage; other businesses feed upon it. That we may clearly understand the situation with which we must deal, it is well to recall that before the application of steam and electricity to transportation and to manufacturing and other industries there existed throughout the world a condition of relative independence in so far as the several communities as entities were concerned. Each community produced from necessity most of what it used and used most of what it produced. The wool, cotton, and flax raised in the several communities became, through the process of home manufacturing, the finished garments. The hides from the carcasses of home-grown animals went to the local tanner, then to the local leather workers, who were largely paid in barter. The local blacksmith and woodwork man made most of the farming implements. The miller ground the grain into meal and flour and took his pay in grain, and so on through the whole list of the simple requirements of that day. It is also worthy of notice that because of lack of transportation facilities each family carried a large surplus. Practically all of the people lived in the country. New York City, two centuries old, then had only 200,000 people; Boston had 60,000. Now over one-half of our families live in the cities and towns. They carry no surplus and no one is carrying any for them. The surplus accumulated during those times is being consumed. The food level of the world is being lowered, and this can not be stopped under the economic conditions which now surround agriculture; the system of marketing agricultural products will not tolerate a surplus.

With the application of steam and electricity the manufacturing energy formerly distributed throughout the country became concentrated in the cities. The shoe cobbler, no longer able to compete with the equipped factory, with its cheapened modes of transportation, moved to such places as Boston. The spinning wheel and family loom became relics of a bygone industrial age and their operatives went to centers like Fall River. The ox-team driver, unable to compete with the railroads, left the country and became an engineer. Agriculture, unorganized, deserted by many of those equipped for leadership, was hurled into the vortex of an industrial revolution, one of the chief results of which was the organization of every other business, the producing end and the selling end properly financed.

It is not possible under existing conditions to preserve equilibrium of population as between the country and the cities. There must be equality of advantage if there is to be a balance of population. When the products of the cities go to market they go in response to demand for use and have marked upon them a price which incorporates the cost of the material, the cost of production, maintenance of plant, and all other expenses, plus a profit. The farmer's products are sold at whatever price they will bring, regardless of cost of production, profit, or anything else. We hear a great deal about the law of supply and demand controlling prices. No such law exercises control over bargainers who are not equally advantageously situated. Under modern conditions this law has but a limited determining influence upon current sales. It can not be depended upon to insure justice. If two men were upon an island and one had all of the water and the other all of the food, and if the necessity of one to have water in order to live was a present necessity, while the other's necessity for food was not a present necessity, this law would not insure a just bargain between them. How can farmers hope to be protected in the sale of their current products when they are forced by unavoidable circumstances, frequently by pressure, to pay a debt owing to a commercial bank, while the credit base is perfectly sound, to dump their crops upon the market in quantities in excess of the demand of the consuming market?

In this method of sale they can not hope to receive the protection of that law; they violate its provisions and must receive its penalty. I do not deny that that law is coming into control, but when it does the consumer will pay the price which the law would now decree were it in control, and the law of retribution will force society to pay with interest the penalties which the farmer's economic disadvantage now compels him to bear. The scramble of a hungry world for what he produces will take care of his profit, but will not improve any feature of the present situation. Increase of prices does not indicate improved economic conditions surrounding agriculture. It is the herald of coming hunger widespread. If we will not divide the benefits of a bountiful harvest with the producer, we are going to the cupboard one of these mornings and there will be nothing for breakfast. We are working toward a lower food-supply level, because a small crop brings more money to the producer than a big one, and just a little surplus knocks the bottom out of prices. In 1910 the southern farmers produced 12,000,000 bales of cotton. The world said that was not enough. The next year they produced 16,000,000 bales. They had to get up early and work late to raise and gather it. It cost them millions of dollars more to respond to this demand. The world's appreciation was shown by penalizing them $125,000,000. Is it any wonder that the country boy quits in disgust when a 16,000,000-bale crop brings $125,000,000 less than a 12,000,000-bale crop. The corn crop of 1912 was considerably larger than that of the preceding year, yet it brought $50,000,000 less money. This was the pre-war period let us remember.

It is all right to reduce the price per unit when the number of units is larger, but to make the total price for the larger number of units less than the price for a smaller number of units is to bid for the smaller number of units, for a shortage of supply in the country. The thing which augments the danger of this situation is the uncertainty of the volume of any year's production. The insects or the drought may come and the brightest prospects be blighted. No one can guess when they will come. We must make it economically possible as it is physically possible to create and carry a surplus as a protection against the hazards of seasons and insects. This is the problem of all of the people, let our friends from the cities remember. All of the people must eat to live, while the farmer's greatest profit is when the people are hungry. If we will remove the penalty now imposed for a bountiful harvest, the productive energy of the country, undiscouraged, will go on with its work, and when the years of low production come we can eat the surplus carried over from the more fruitful years. It is said that the man who makes two blades of grass grow where one grew is a public benefactor, but we are offering mighty poor encouragement for the two-blade production, if the two blades bring less money than the one would have brought. Farmers do not now produce primarily to feed their families as they once did. They produce to sell for money.

If we can reduce the overhead expenses, if we can reduce the interest charges, if we can reduce the waste and the loss from the forced sales of farm products, if we can reduce the hazards of the business, the constituents of my friend from New York will have a chance to get cheaper food and to have a surer food supply than if this waste, this loss, and this hazard continues and they continue to drive the farmers from the fields to the cities, and if we can put agriculture on a sounder economic basis there will not be so many business failures in the cities and the working people there will be more sure of employment.

It is inevitable that sooner or later, and I believe it will be soon, those who must purchase the products of the farm in order to live must pay back to the farmer whatever he must pay for the money which he is required to borrow, and must pay for the hazard which his business is subject to by reason of inability to get credit, which results in financial loss.

The elimination of this waste, physical and economic, the maintenance of the balance of population as between the country and the city, and the creation of the ability to carry the surplus from the years of bountiful harvest to supplement the yield of the years of low production constitute a new problem which has come to challenge the genius of this generation, and we must deal with it upon the responsibility of our own judgment. None among the many problems which have come to us is more difficult or more far-reaching in the extent to which it touches the vital interest of all of the people.

Gentlemen may hesitate to commit the National Government to new activities, and it is well to hesitate to the extent of extreme caution. But we have no choice here. We are dealing with a problem as vital as life itself. To a large extent no generation can choose its activities. All of the generations of men who have lived before us have been shaping our task. Inexorable necessity drives us to its performance.

Government had its genesis in necessity. It exists for no other purpose than to afford the individuals who constitute it the machinery by which to promote the common good. When the necessities of a people change, the activities of their government must correspondingly change. When the individuals acting as such are not able to deal with a situation affecting the body of citizenship, the dealing with that situation becomes a solemn governmental duty. No agricultural organization has been strong enough to solve this problem. Were it possible to obtain it, the possession of such strength would give a power which the absolute monarchs of old never dreamed of having. Society will rue the day, if that day ever comes, when it drives the agricultural producer into such an organization as that.

This is not an extreme thing here proposed. It is the necessary safe thing to do.

It is my observation that the demands upon government which result in dangerous experiments and policies frequently, it would perhaps be safe to say usually, are traceable to the failure of government to do what it ought to do at the time it ought to do it. What is proposed by this bill has already been postponed too long. Let us not add to that delay. If we do, radicalism, dangerous to them and to the country, may develop among the farmers of this country such as we have not known before, and force the payment of a terrible penalty for the failure to properly discharge a governmental duty to all the people.

CHAPTER VI

IMPROVING THE VOCABULARY

The ordinary student has a limited vocabulary for every-day use, a somewhat ampler one for writing, and a comparatively large vocabulary for reading. He knows the approximate meaning of thousands of words that he sees frequently in print but never uses in conversation. He has never taken the trouble to learn their exact meaning, their pronunciation and their idiomatic use. He has learned, perhaps from sad experience, that although two words have apparently the same meaning, the one cannot always take the place of the other without ludicrous results. Then, too, he fears the new word will sound strange or affected. He recalls the smart young person who seems to be always showing off his recently acquired words and who makes anything but a favorable impression upon his listeners. So he becomes habituated to the feeble, inexact, and poverty-stricken vocabulary of a few hundred words, although a little systematic effort would easily yield him several thousand words that ought to be at the command of every educated man and woman. There is no copyright on words, no class privilege, although they add distinction to their masters. Use a word two or three times and it will be your ready servant for life.

Honest Thinking.—Words are the tools we use in recreating for others the impressions, ideas, pictures, and enthusiasms in our minds. The test of their efficiency is their accuracy and vividness. Not only must we have a large variety of words for good workmanship, but we must also frequently examine them to be sure they are sharp, for words like other tools often lose their edge. Honest, active thinking is necessary for growth in language power. We rest too willingly upon the few conventions we were brought up in, upon the symbols and catch-phrases that we have acquired and which take the place of the individual and harder thinking that builds personality. It is easy to make a long list of stale and worn-out expressions, thread-bare hand-medowns commonly heard in public speaking. Some of them were once good, but they have been worked to death by excessive, thoughtless repetition.

Bromides.—Here are a few of the most obvious. They will suggest many others:

Unaccustomed as I am to public speaking
We are indeed fortunate in having with us
It is a rare privilege
The inner man
Do justice to
Last but not least
Sad but true
Human frailty
Filthy lucre
Favor with a selection
Render a vocal solo
Along these lines
Specimen of humanity
The proud possessor
The man in the street
The average man
God's country
The coming generation
Man, woman or child
Each and every
Grand and glorious nation
A friend of the working-man
One hundred per cent Americanism
With all due consideration
All that I can say is
Treated us royally
Supreme sacrifice
Long-felt want
I will do all in my power
The powers that be
Wall Street
Beloved and respected by all who knew him
A power for good in the community
We are standing today
In conclusion
There are so many abler speakers than I

The same lack of vigor and discrimination, deliberate thinking, is noticeable, however, in most oral and written speech. Avoid the following trite similes and metaphors:

as sharp as a razor
as dull as a hoe
as slippery as an eel
as brave as a lion
as white as a sheet
as light as a feather
good as gold
quick as a flash
strong as a horse
straight as an arrow
fits like a glove
ran like a deer
the lap of luxury
the school of life
the last straw
a death grip
bled white
backs to the wall
slipped a cog
a cog in the machine
where the shoe pinches
gilt-edged securities

Exaggeration.—Many fine words have been spoiled by careless exaggeration. Tossing them about too freely has dissipated their force or beauty. The skilful speaker or writer now hesitates to use *awful, terrible, ghastly, excruciating, nice, wonderful, lovely, splendid, worth-while, red-blooded, elegant, clever, horrid.*

Perhaps nobody escapes altogether these traps of blanket words and terms that indicate lazy or hazy thinking. You can make a list from the professor's talk as well as from your own. You can find them in almost any book. They are perpetual reminders that we must be humble and painstaking searchers for the right word.

Common Words.—Do not make the mistake of thinking that common words are too common. They will, of course, always express the bulk of your meaning. They are necessary and honest, direct, robust, and flavorsome. Shakespeare and the Bible glorify them. Franklin, Emerson and Lincoln spoke a racy and eloquent speech of simple words. Swift, another master of common, not commonplace, speech said, "Style is proper words in proper places," words that most accurately and vividly say what you really think, not what you think you ought to say nor what another person or a book would say.

Pretentiousness.—Call a spade a spade, even if you do not, as one writer says, refer to the dead man as "a corpse." There is nothing vulgar in referring to common things in common language. But it is vulgar, bad taste, to dress up one's language with a silly pretentiousness. There are some persons who never "go to bed"; they always "retire." They do not "get up" in the morning, but "rise." Refreshments or lunch are with them a "collation," supper is dinner. According to their language nobody ever dies, but some do "pass on" or "go to their reward." If a man is drunk, he is said to be "intoxicated" or "under the influence of liquor." So squeamish are many that they cannot stomach the phrase, "I have drunk a glass of water." They prefer to say ungrammatically, "I have drank." This sort of thing is rarely found among writers and speakers of sound training. Others are saved by their native candor or sense of humor.

Good Use.—Violations of good taste and effectiveness in words may be profitably considered, but the young speaker is usually more concerned about the correctness of words. This is a question of Good Use, which requires that a word be in reputable use, in national use, and in present use. These tests call attention to the fact that language is not fixed for all time. English is not a dead language like Latin or ancient Greek. It is living, growing, changing, dying, rejuvenating. Words grow old and die. New ones take their places. Others lose their dignity and authority and sink to degraded uses. Words that have for centuries been the argot of the underworld gradually work their way into respectability.

From Foreign Languages.—Our language draws upon almost every other language of the earth for enrichment. Besides the basic elements, Old English or Anglo-Saxon, French, Latin, and Greek, there is a very large vocabulary which we have imported with little or no change. *Boomerang* (Australian), *igloo* (Eskimo), *yacht* (Dutch), *algebra* (Arabic), *fez* (Turkish), *kindergarten* (German), *squaw* (N. A. Indian), *canary* (African), *silk, tea* (Chinese), *oasis* (Egyptian), *alphabet, cherub* (Hebrew), *brogue, shamrock* (Irish), *taboo* (Polynesian) *cigar, mosquito* (Spanish) give some an idea of its great variety. The war has supplied us with hundreds of new words. Improvements in transportation and communication have brought many more. Language must always be flexible enough to describe adequately the ever-expanding life of its people.

Tests of Good Use.—In these conditions of movement and change you may wonder how it is possible to keep up with every word's rating in the community of Good Use. Of course, the great bulk of language shows little change in the course of a lifetime. A good dictionary answers fully most questions. But there are always a great many words and usages which are too recent for dictionary makers to record. The final standard of all language is the usage of the majority of the best speakers and writers, not that of "purists" or professional men and women skilled in language. They may sometimes disagree with your dictionary, but you will find these cases comparatively rare. Occasionally it is difficult to determine whether a word is in reputable use or not. The more liberal or daring of the best speakers use it and give it a vogue. Others of a conservative disposition will not risk giving offense or endangering their reputations. They obey Pope's injunction:

> In words, as fashions, the same rule will hold,
> Alike fantastic, if too new or old:
> Be not the first by whom the new is tried,
> Nor yet the last to lay the old aside.

The young student, at least, ought to follow this advice. His departures from commonly approved usage will be attributed to ignorance rather than to daring or to advanced study.

Of Doubtful Repute.—Colloquial English of course allows more latitude than written English. What is appropriate with some audiences or on some occasions may be out of place at other times. *Enthuse*, *suspicion* (for *suspect*), *photo*, *phone*, *burglarize*, *trolley* (for *trolley-car*), *probe* (as a noun), *ad*, *vamp*, *peeved*, are a few of hundreds of words commonly seen in the newspapers and familiar in speech that are clamoring for the approval of the best writers and speakers. Years ago William Cullen Bryant made a list of words that he would not allow in the *New York Evening Post* of which he was editor, and these words were taboo (as was "taboo") in many other newspapers throughout the country. *Talented*, *reliable*, *collide*, *donate*, *leniency*, *humbug*, *aspirant*, *authoress*, *poetess*, *rowdies* and *jeopardize* were among those condemned, but these and many others frowned upon have won their way to good use. In like manner, a large number of our present troublesome intruders will no doubt be eventually accepted. Brander Matthews' "Essays on English" is a very readable and illuminating book on this problem of correct and authoritative usage. It discusses principles of taste and applies them to the most recent favorites in business, advertising and newspaper English, all with a whimsicality and humor far removed from the usual academic treatment.

Slang.—Slang is the largest class of words that cannot meet the test of reputable use. It is by no means to be wholly condemned. It is part of the humor, the adventure, the business, the hurly-burly of life. It is the picturesque, the comic, the brutal, the dramatic, struck off in a flash of insight. It is born in the slum, the college, the stable, the dance-hall, the stock-market, the field of sport, the shop and laboratory. Every occupation makes its own. Most of it, like the popular song, has its day and disappears. Slang occasionally supplies a word that has practically no equivalent in reputable English and that makes its way into good use because of its service. *Mob* and *cab* were eighteenth century slang. They are abbreviated forms of *mobile vulgus* and *cabriolet*. *Movies* is the result of the same process, and although it was considered an impossible vulgarism only a little while ago, it has practically made its way into good use. *Bluff* is modern slang that has gained wide acceptance both here and in Europe. *Graft* and *jazz* have no adequate synonyms and bid fair to win respectability. These words seem to be genuine contributions. The same cannot be said of *pep*, which can be made more specific by *vim, vigor, energy, life, spirit, speed* and other synonyms. But where is the synonym for *flapper?*

Perhaps everybody succumbs occasionally to slang. Teachers of English indulge in it often enough in their intimate talk. But they try to discriminate in favor of the fresher and brighter kind that has the elements of genuine descriptive art. A new slang word is like a new story. Everybody is retailing it and it soon becomes a bore, repeated, like the old story, by the slow and the dull.

Slang, then, has the objections of other trite expressions—generalities with little definite content. "Dope" is the most horrible example cited by teachers. The college boy talks of "dope" as something to eat or drink, as notes, miscellaneous information, advice, sporting news. He can describe almost anything as "dope." Add to this, "*I'll tell the world,*" "*I getcha,*" "*you betcha,*" "*old stuff,*" "*swell,*" "*fine and dandy,*" "*Oh boy,*" "*some baby,*" "*How d'ye get that way*" and you practically complete many a student's resources of description and emphasis. They save him the work of thinking and paralyze his speech growth. When he applies for employment he is almost as uncouth in language as if he had never had any training.

Practice.—Good speech is a habit, the result only of constant, intelligent practice. Your skill is developed in your every-day conversation. You cannot rise to new heights on special occasions. You will merely stand convicted of glaring unpreparedness. So you will avoid slang in spite of its prevalence and attraction, not because you are a prig, but because you are a practical business man who can't afford to indulge in any kind of dissipation.

Specific Words.—Although you will spend much time in carefully examining and comparing words to be sure of their meaning and pronunciation, you must acquire something more than correctness. You speak to persuade, to induce action. After you have learned the rules of the game, you have still to become a good player. There must be confidence, dash, daring, color and zest in your talk. This is not only a matter of right thinking, but of cultivated taste in the choice of pithy, plump, coaxing, condemning, inspiring or driving words. This pursuit of the effective word is your real life's job.

In composing a speech you look for the illustration or example to make a detailed picture of your vague and indefinite general statement. Apply the same principle to your individual words and you become acquainted with the principal secret of interest and style. Be specific. Is it any wonder that reformers have so little success in saving a world that is weary of their futile repetitions of abstractions like *service*, *efficiency*, *uplift*, *revival*, *aftermath*, *shibboleth*, *propaganda*, *radical*, *red*, *reactionary* and so on? We are largely governed, to be sure, by phrases such as these. They appeal to the imagination, but because there are no clear images in them for the imagination to feed upon, they soon lose their original suggestion. Spencer, in his essay on style, shows us at once the superiority of the specific over the general by this little test in substitution. We should not, he says, talk like this:

> In proportion as the manners, customs, and amusements of a nation are cruel and barbarous, the regulations of their penal code will be severe.

He offers the following as more specific and consequently more vivid and eloquent:

> In proportion as men delight in battles bull-fights and combats of gladiators, will they punish by hanging, burning and the rack.

Limit and Define.—Just as you limit and define the subjects of your talks, you must condense and clarify your words. If you say, "John Smith lived in a *house*", you don't tell us anything. But if you say he lived in a *cottage*, or a *bungalow*, or a *shack*, or a *manse*, or a *parsonage*, or a *palace*, you create not only a picture of the place but one of the man as well.[1]

"'Go' she said." The picture is faint. *Said* lacks description. Perhaps she *urged*, *screamed*, *pleaded*, *cried*, *murmured*, *sighed*, *exclaimed* or *commanded*.

Of course if previous details in the context have already made a good picture, "said" may be just the right word—simple and direct. Some of our sophisticated novelists give us bizarre substitutes for *said*. Here is a clever bit of newspaper verse that is a good lesson in the advantages of synonyms and the danger of over-refinement, a very slight one in the case of most speakers:

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[1] See THOMAS and HOWE, "Composition and Rhetoric," p. 177.

SAID[1]

"Thank you, kind sir," she sweetly said—
    But *said*, we're told, is obsolete.
The modern hero, thoroughbred,
    Would stoop to nothing so effete.
He states, affirms, declares, asserts,
He whispers, murmurs, booms, and blurts;
He rumbles, and mumbles, and grumbles, and snorts,
He answers, replies, rejoins, and retorts—
But never by any chance *says*.
He hisses, wheezes, whines, and howls,
He husks and brusques, he grunts and growls.
He (horrors!) *nasals*, yells, and wails,
He warns and scorns, he rails and quails—
    But *says*?—O, no!
He grants, admits, agrees, assents,
Concedes, and even compliments,
He challenges, regrets, denies,
Evades, equivocates, and lies—
    And *says*? Not so.
He wanders and ponders, considers and wonders,
He speculates, calculates, puzzles, and blunders,
He argues and quibbles, defends or accuses,
Accepts, acquiesces, or flouts and refuses—
    But *says*?—Pooh pooh!
He flutters, worries, rants, and tears,
He sparkles, flashes, blazes, flares;
He chuckles, grins, and cachinnates,
He gloats, exults, and jubilates—
    But *says*?—Taboo!
O, shades of Thackeray and Scott,
    Of Kipling and that hapless throng,
All born untimely! Bitter thought:
    They never knew that *said* was wrong!

H. M. Kingery
in the *New York Evening Post.*

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[1] Quoted from Claxton and McGinnis, "Effective English," p. 309.

We might continue the practice. When he went out of the room did he *steal* out, or *glide*, or *creep*, or *stumble*, or *swagger*, or *dash*, or *rush*, or *dance*, or *slouch*, or *shamble*, or *slip*, or *stride* out?

G. F. Hoar in his "Autobiography of Seventy Years" tells how Daniel Webster persistently sought the right word and tried out lists of synonyms even before his audience:

> He had a singular habit which made it wearisome to listen to his ordinary speech, of groping after the most suitable word, and trying one synonym after another, till he got that which suited him best: "Why is it, Mr. Chairman, that there has gathered, congregated, this great number of inhabitants, dwellers, here; that these roads, avenues, routes of travel, highways, converge, meet, come together, here? Is it not because we have here a sufficient, ample, safe, secure, convenient, commodious, port, harbor, haven?" Of course, when the speech came to be printed, all the synonyms but the best one would be left out.

The advertiser has studied these and other questions of connotation or suggestiveness very diligently. He looks for double-barreled words. *Home, fireside, mother* arouse a troop of suggestions and memories in the mind of the reader or listener. These flash as vivid pictures across the reasoning and make appeals more moving than paragraphs or pages of labored explanation or description.

Avoid "Stimulants."—While popular magazines charge several thousand dollars for a page of advertising space, every word must justify its cost by its persuasiveness. The language is ransacked for powerful stimulants. One word must do the work of ten. Excessive use at last burns up the warmth and energy of many of our most valuable words. This high pressure talk is extravagant with our reserves. When the trivial or dull or mildly interesting are so often described as *mammoth, terrifying, catastrophic, bewildering, dazzling, unique, deathless, cyclonic, amazing, ravishing, intense, thrilling, enthralling,* what is left for the genuinely superior?

Spare the superlatives. All emphasis is no emphasis. We must preach the conservation of our speech resources and the force of under-statement. Our common words when spoken sincerely and thoughtfully have more poise and conviction than all this strain and contortion. Their limitations make them more specific, more truthful and reliable.

History of Words.—The more we know about words, as is the case with all other subjects, the more discriminating and enjoyable and enduring is our interest in them. Get acquainted with the history and pedigree of words. There is romance and fascination in words that have lived as long, travelled as far, and suffered as much as the Wandering Jew. There is more pleasure in "Words and Their Ways in English Speech," by Greenough and Kittredge, than there is in some modern novels. Even a casual study will help you to hear the rich overtones in the meanings of words. Their accumulated suggestions will not be entirely lost upon you. Prosaic business words will take on a freshness and an individuality that is robust or comic or grotesque, adventurous or brave.

A writer on salesmanship makes effective use of derivation to drive home a lesson:

> Why do I say that the word *character* is bigger and better than either *individuality* or *personality*, you ask? Well, for one reason, because of its derivation. I always like to dig around the roots of a word until I uncover them. If you will do that you will find the greatest difference between *character* and *personality*, particularly. *Individuality* is a good, solid word. It is derived from *individual*, of course, and the root meaning of *individual* is, *not divisible*, the idea of oneness; human unit that cannot be broken up. . . . . .
>
> But the word *personality* has an original meaning that I must confess, has gone far to prejudice me somewhat against it. It comes from *person*, and *person* is a direct descendant of the Latin word, *persona*, which was the term used to designate the masks worn by ancient actors. And *persona*, in its turn, was built up from *per*, through, and *sonus*, sound.
>
> The old Greek and Roman actors talked through their masks, in other words—and whenever I think of that, I automatically recall the more modern expression, "He talks through his hat." Consequently, when I hear too much about *personality*, I am inclined to think the salesman, or the lecturer or writer on salesmanship, is "talking through his hat." Likewise, I must confess to a deep-down conviction that all or most of this playing up one's personality is just so much talking through one's hat.

Anyway you look at it, though, how much more inspiring is the ancestry of that noble word, *character*. It comes from the Greek *charakter*, through the Latin word that is identical in spelling with the English—and *charakter* was derived from *charasso*, to engrave.

One's *character*, it follows, is that which is *engraved*, cut into the very tablet of one's being. Nothing could be more fundamental than that.

Note the following derivations and look up those suggested in the exercises at the end of the chapter:

Panic—from the Greek "Pan," the god of the country. Pan was said to cause sudden fright among the shepherds or wanderers in the woods.

Code—from the Latin "codex," the trunk of a tree.

Book—from the Anglo-Saxon *boc* or beech-tree; "library" is from a Latin word that means the bark of a tree.

Paper—from *papyrus*, the rush-like plant on the layers of which the ancient Egyptians first wrote.

Budget—from the Latin "bulga," a bag. The budget was a large bag of money from which amounts were sorted into smaller bags for specific purposes.

Fee—from Anglo-Saxon "feogh," cattle, once a principal means of making payment or fees.

Bank—from the Italian "banco," bench. The first bankers or money-changers of Europe sat behind a bench on which was piled money from all countries.

Salary—from the Latin "salarium," which means "salt money." This was given to the Roman soldiers for salt. In time the word was used to signify the whole of their pay.

Sincere—from the Latin "sine cera," without wax. The carpenters and cabinet makers of old Rome did not always make honest joinery. They sometimes used wax in fitting the parts. This dried in a little while and the chair or table fell apart. So furniture was advertised as *sine cera*.

Disaster—from the Latin "dis," away, and "astra," star; away from one's (lucky) star. The Romans were very superstitious as well as practical.

Sinister—from the Latin "sinister," left. Jupiter gave signs of evil or sinister portent, thunder, lightning, flights of birds, on the left. Left-handed persons were unlucky.

Dexterous—from the Latin "dexter," right. Favorable omens occurred on the right. Right-handed persons were considered more skilful or dexterous in mind and body.

Enthusiasm—from the Greek "en," in, and "theos," god. Enthusiasm is literally the quality of being inspired, having God in one.

Villain—from the French "vilain," serf or farm-servant. Note how the reference to low birth is now changed to a description of low character.

Knave—from the German "knabe," boy or servant-boy. The nobleman frequently called his villains and knaves to task. He thought they were just as mean in character as in birth.

Saunter—Thoreau says it "is beautifully derived from idle people who roved about the country in the Middle Ages, and asked charity, under pretence of going 'a la Sainte Terre,' to the Holy Land, till the children exclaimed, 'There goes a Saint-Terrer,' a Saunterer, a Holy-Lander."

Of course, words must be employed in their present use, not in their obsolete or archaic use, and you may think it confusing or time-wasting to study the etymology of words. But the history of almost every word throws light on its present meaning, and usually makes clear important and often unnoticed differences in synonyms. There is a practical benefit, too, in the liberal culture which comes from this survey of the progress of your race and its relations with the rest of the world.

Greek and Latin Derivations.—You ought to be familiar with some of the more common Greek and Latin prefixes and roots that appear in so much of your everyday vocabulary. Remember that an unabridged dictionary like "The New International," "The Century," or "The Standard" will tell you the whole story. We can list only a few examples here:

GREEK PREFIXES	GREEK DERIVATIVES
a (an) without, not	abyss (a + bottom), agnostic (a + know), apathy (a + feeling)
anti (ant) against	antidote (anti + give), antipodes (anti + foot), antiseptic (anti + decay)
auto, self	autograph (auto + write), automaton (auto + move), automobile (auto + move)
dia, through, across	diagram, (dia + write), dialogue (dia + speak), diameter (dia + measure)
epi, on, upon	epidermis, (epi + skin), epidemic (epi + people)
eu (ev), good, well	eugenic (eu + race), eulogy (eu + speak), evangelist (eu + messenger)
homo, same	homogeneous, homonym
hetero, other	heterogeneous, heterodox
hyper, over, above	hyperbole, hypercritical
hypo, under	hypocrite, hypodermic
mono (mon) alone, single	monarchy, monotone, monopoly
pan, all	pandemonium, panorama, panacea
poly, many	polygamy, polyglot
syn (syl, sym) with	sympathy, synagogue
tele, far	telephone

Greek Roots	
graph, write	telegraph
chron, time	chronology
dermis, skin	epidermis
demo, people	democracy
hydro, water	hydroplane
log, word	psychology
meter, measure	speedometer
path, feeling	pathetic, apathy
philo, friend	Anglophile, philosophy
phon, sound	phonetic, phonograph
scop, see	telescope, microscope
soph, wisdom	sophisticated, philosophy

Latin Prefixes	Latin Derivatives
a, ab, abs, away, from	absent, abduct
ad, to, toward	address, adhere
ante, before	antediluvian
anti, against	antagonist
circum, around	circumference, circumspect
con, together, with	confide, conference
de, from, down from	decline, degrade
e, ex, out of, former	exclude, excel
in, in	influx, immigrate
in, not	inanimate, immaculate
inter, intel, between, among	intercept, intelligence
intra, within	intramural, introduce
per, through, thorough	perennial, perfect
post, after	posterity, postscript
pre, before	preamble, precede
pro, before, for	proceed, project
re (red), back, again	recede, redeem
se, apart, aside	secede, segregate
sine, without	sinecure
sub, under	subject, suburb, suffer
super, above, over	superficial, superfluous
trans, across, beyond	transgress, translate

Latin Roots	
cedo, go	succeed, intercede
credo, believe	creditable, creed, credulous
dico, say	dictation, dictograph
duco, lead	induce, education
facio, make	deficient, factor
fero (latum) bear, carry	transfer, translate
flecto (flexum), bend	flexible, inflect

fluo, flow	superfluous, fluent
gradior, gressus, walk	egress, grade, graduate
jacio, jactum, throw	project, dejected
loquor, locutus, speak	elocution, loquacious
pendeo, hang	dependent, pendant
pono, positum, place	opponent, exposition
rumpo, ruptum, break	abrupt, interruption
scribo, scriptum, write	prescribe, description
specio, spectum, see	inspection, prospect
teneo, tentum, hold	tenement, content
venio, ventum, come	intervene, convention

Read Aloud.—An easy and practical way to develop a consciousness and daring with words is to read them aloud, preferably, of course, to some one else. You cannot then slip lazily by a doubtful word. You must do something with it, pronounce it correctly or incorrectly, inflect it with a wrong or right meaning. The word simply forces you to give it your closest attention. Perhaps your listener can at once give you the needed information. If not, look it up in a small desk dictionary, better still in an unabridged one, where the word is shown in illustrative sentences and the synonyms are more numerous. Read aloud from standard authors, whose exact and vivid and varied vocabulary will yield much larger results. This will form the habit of studying individual words. It is good psychology. Concentration, repetition and association with other words of similar or identical meaning are all brought into play to help you memorize the new word and to encourage you in its familiar use.

In reading aloud, a valuable exercise for fluency is to substitute as many synonyms as you can for words that you are already fairly acquainted with. You will see at once that no two words, any more than two persons, are identical, and that so-called synonyms frequently differ a great deal. Your substitute will seldom have the force or precision of the word in the text, but the exercise will review and reinforce your vocabulary and will go a long way toward curing you of vague approximations.

Synonyms.—This passage from George Bancroft may serve as an illustration:

The irresistible (*resistless, overpowering, overwhelming*) tendency (*inclination, leaning, set*) of the human race is to advancement, (*advance, progress*) for absolute (*arbitrary, unreserved, uncontrolled*) power (*force,* *authority*) has never yet succeeded (*prevailed*) and can never succeed in suppressing (*checking, subduing, destroying*) a single truth. An idea (*thought, impression*) once revealed (*disclosed, shown*) may find its admission (*admittance, entrance*) into every living breast (*bosom, heart, mind*) and live there. Like God, it becomes immortal (*undying, imperishable, everlasting*) and omnipresent (*universal*). The movement (*evolution, progress*) of the species (*race, mankind*) is upward, irresistibly (*invincibly*) upward. The individual (*person*) is often lost (*destroyed crushed, forfeited*); Providence (the *All-seeing*, the *All-giving*, the *Father*, the *Almighty, God*) never disowns (*disinherits, repudiates*) the race.

A good book of synonyms like Crabb's "English Synonyms" or Smith's "Synonyms Discriminated" or Fernald's "English Synonyms, Antonyms, and Prepositions" will acquaint you with the riches you have neglected while you were working a few poor tired words to death. You will find from fifteen to thirty synonyms or substitutes for some of them.

You can get from such books not only variety, but accuracy and discrimination in words that seem to mean very much the same thing. Here are two examples from Fernald:

> An *antagonist* is one who opposes and is opposed actively and with intensity of effort; an *opponent*, one in whom the attitude of resistance is the more prominent; a *competitor*, one who seeks the same object for which another is striving; *antagonists* in wrestling, *competitors* in business, *opponents* in debate may contend with no personal ill will; *rivals* in love, ambition, etc., rarely avoid inimical feeling.
>
> A dunce is always *averse* to study; a good student is *disinclined* to it when a fine morning tempts him out; he is *indisposed* to it in some hour of weariness.

The Dictionary.—Learn to use an unabridged dictionary. It has thousands of good stories. History, biography and drama are in it. You have seen how much there is to tell about the commonest words. The dictionary is the store-house from which many interesting books on language have been compiled. Browning testified that he read a page or two of the dictionary every day and got entertainment and inspiration, as well as instruction, out of it. Everybody should at least make note of new words and look them up carefully to fix them in the mind and to put them to work in conversation.

Reading.—Men who talk well read more, as a rule, than the average. Without conscious effort they absorb many ideas and the words that express them. Something of the style and taste of superior writers gets into their thought and speech. Reading is usually considered the most potent single factor in the enlargement of vocabulary.

Writing.—Writing, too, should be a part of any systematic plan of word culture. A much quoted passage from Franklin's Autobiography is worth quoting again:

> About this time I met with an odd volume of the Spectator. It was the third. I had never before seen any of them. I bought it, read it over and over and was much delighted with it. I thought the writing excellent, and wished, if possible, to imitate it. With this view I took some of the papers, and, making short hints of the sentiment in each sentence laid them by a few days, and then, without looking at the book, try'd to compleat the papers again, by expressing each hinted sentiment at length, and as fully as it had been expressed before, in any suitable words that should come to hand. Then I compared my Spectator with the original, discovered some of my faults, and corrected them. But I found a stock of words, or a readiness in recollecting and using them, which I thought I should have acquired before that time if I had gone on making verses; since the continual occasion for words of the same import, but of different length, to suit the measure, or of different sound for the rhyme, would have laid me under a constant necessity of searching for variety, and also have tended to fix that variety in my mind, and make me master of it. Therefore I took some of the tales and turned them back again. I also sometimes jumbled my collections of hints into confusion, and after some weeks endeavored to reduce them into the best order, before I began to form the full sentences and compleat the paper. This was to teach me method in the arrangement of thoughts. By comparing my work afterwards with the original, I discovered many faults and amended them; but I sometimes had the pleasure of fancying that, in certain particulars of small import, I had been lucky enough to improve the method or the language, and this encouraged me to think I might possibly in time come to be a tolerable English writer, of which I was extreamly ambitious.

The Autobiography has been an English classic for more than a hundred years. It is a model of plain, easy, effective speech for present-day use.

ASSIGNMENTS

1. The following pairs of words are commonly confused or wrongly used as synonyms. Learn their correct usage and give a talk in which you compare their meanings and give sentences to illustrate. Several students may give reports, each confining himself to certain allotted words. Let the class discuss the words about which there is still question:

accept	except	uninterested	disinterested
aggravate	irritate	emigrate	immigrate
couple	two	person	party
affect	effect	fewer	less
farther	further	habit	custom
healthy	healthful	continual	continuous
illusion	allusion	ingenious	ingenuous
official	officious	lay	lie
recipe	receipt	liable	likely
balance	remainder	practical	practicable
expect	suspect	preventive	preventative
fix	repair	raise	rise
hung	hanged	transpire	happen
raise	rear	vocation	avocation
anxious	eager	while	although

2. Read George Herbert Palmer's "Self-cultivation in English." Make an outline of what you can tell best and report to the class. Read aloud a passage or two.
3. Study a section from Trench: "On the Study of Words," and try to make it interesting to the class.
4. You will enjoy Richard Grant White on "The Use and Abuse of Words." Give a short talk on a chapter.
5. Select ten words from those discussed in a chapter of Greenough and Kittredge: "Words and Their Ways in English Speech." Explain and correct their common misuse.
6. For a month or longer have at least one student at every meeting give a talk on words not already discussed in class. He will find abundant material in the above-mentioned books or in other reference books in the library.
7. In an unabridged dictionary look up the derivations of the following words:

dollar
bankrupt
fortune
cash
finance
politics
mastodon
boycott
cancel
cheat
pecuniary
atlas
lunatic
sandwich
tantalise
idiot
idiom
pandemonium

milliner
metropolis
cereal
concord
macadam
colossal
education
omnibus
capital
curfew
ignorant
intellect
contemporary
palace
melancholy

8. Look up the complete derivations of the words listed in this chapter in the sections on Greek and Latin roots and prefixes.
9. Give the derivations of Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday; of January, February, March, April, May, June, July, August, September, October, November, December.
10. Let the instructor or a student read for about three minutes from a book or a passage not familiar to the students. Choose something which contains a large proportion of words not usually included in a student's vocabulary. Give the class fifteen minutes, or longer, to write a paraphrase of the reading, the thought, structure and vocabulary of which should be followed as closely as possible. The paper should be rated especially for the vocabulary. Of course no notes should be taken during the reading.
11. The previous exercise can be made a severer test of concentration and memory if the paraphrase is written at the next class session after the reading.
12. Choose a selection (preferably from the text so that the class may follow you) for practice in giving synonyms and substitutions. Study with a dictionary or book of synonyms. Write out as many reasonable changes as possible (not in the book) so that you can memorize and discriminate a large number. Read clearly and rapidly enough to sustain the interest of the class.
13. Give a lively talk on the derivation and meaning of six words chosen from any selection in the book. Poems may serve your purpose better.
14. Give orally before the class the context of one of the following passages, Don't memorize:

Johnson, as Mr. Burke most justly observed, appears far greater in Boswell's books than in his own. His conversation appears to have been quite equal to his writings in matter, and far superior to them in manner. When he talked, he clothed his wit and his sense in forcible and natural expressions. As soon as he took his pen in his hand to write for the public, his style became systematically vicious. All his books are written in a learned language, in a language which nobody hears from his mother or his nurse, in a language in which nobody ever quarrels, or drives bargains, or makes love, in a language in which nobody ever thinks. It is clear that Johnson himself did not think in the dialect in which he wrote. The expressions which first came to his tongue were simple, energetic, and picturesque. When he wrote for publication, he did his sentences out of English into Johnsonese. His letters from the Hebrides to Mrs. Thrale are the original of that work of which the Journey to the Hebrides is the translation; and it is amusing to compare the two versions. "When we were taken up stairs," he says in one of his letters, "a dirty fellow bounced out of the bed on which one of us was to lie." This incident is recorded in the Journey as follows: "Out of one of the beds on which we were to repose started up at our entrance, a man black as a Cyclops from the forge." Sometimes Johnson translated aloud. "The Rehearsal," he said, very unjustly, "has not wit enough to keep it sweet;" then, after a pause, "it has not vitality enough to preserve it from putrefaction."

THOMAS B. MACAULAY, "Essay on Samuel Johnson."

Seven years, my Lord, have now passed since I waited at your outward rooms or was repulsed from your door; during which time I have been pushing on my work through difficulties of which it is useless to complain, and have brought it, at last, to the verge of publication, without one act of assistance, one word of encouragement, or one smile of favor. Such treatment I did not expect, for I never had a Patron before. Is not a Patron, my Lord, one who looks on a man struggling for life in the water, and when he has reached ground encumbers him with help? The notice which you have been pleased to take of my labors had it been early, had been kind; but it has been delayed till I am indifferent, and cannot enjoy it; till I am solitary, and cannot impart it; till I am known and do not want it. I hope it is no very cynical asperity not to confess obligations where no benefit has been received, or to be unwilling that the Public should consider me as owing that to a Patron which Providence has enabled me to do for myself. Having carried on my work thus far with so little obligation to any favorer of learning, I shall not be disappointed though I should conclude it, if less be possible, with less; for I have been long waking from that dream of hope in which I once boasted myself with so much exultation, my Lord, your Lordship's most humble, most obedient servant, Sam. Johnson.

SAMUEL JOHNSON, "Letter to Lord Chesterfield."

Civilized ages inherit the human nature which was victorious in barbarous ages, and that nature is, in many respects, not at all suited to civilized circumstances. A main and principal excellence in the early times of the human races is the impulse to action. The problems before men are then plain and simple. The man who works the hardest, the man who kills the most deer, the man who catches the most fish, even later on the man who tends the largest herds, or the man who tills the largest field—is the man who succeeds; the nation which is quickest to kill its enemies, or which kills most of its enemies, is the nation which succeeds. All the inducements of early society tend to foster immediate action; all its penalties fall on the man who pauses: traditional wisdom of those times was never weary of inculcating that "delays are dangerous," and that the sluggish man—the man "who roasteth not that which he took in hunting"—will not prosper on the earth, and indeed will very soon perish out of it. And in consequence an inability to stay quiet, an irritable desire to act directly, is one of the most conspicuous failings of mankind.

Pascal said that most of the evils of life arose from "man's being unable to sit still in the room;" and although I do not go that length, it is certain that we should have been a far wiser race than we are if we had been readier to sit quiet—we should have known much better the way in which it was best to act when we came to act. The rise of physical science, the first great body of practical truth probable to all men, exemplifies this in the plainest way. If it had not been for quiet people, who sat still and studied the sections of the cone, if other quiet people had not sat still and studied the theory of infinitesimals, or other quiet people had not sat still and worked out the doctrine of chances, the most "dreamy moonshine," as the purely practical mind would consider of all human pursuits; if "idle stargazers" had not watched long and carefully the motions of the heavenly bodies—our modern astronomy would have been impossible, and without our astronomy "our ships, our colonies, our seamen," all which makes modern life modern life could not have existed. Ages of sedentary, quiet, thinking people were required before that noisy existence began, and without those pale preliminary students it never could have been brought into being. And nine-tenths of modern science is in this respect the same: it is the produce of men whom their contemporaries thought dreamers—who were laughed at for caring for what did not concern them—who, as the proverb went, "walked into a well from looking at the stars"—who were believed to be useless, if any one could be such. And the conclusion is plain that if there had been more such people, if the world had not laughed at those there were, if rather it had encouraged them, there would have been a great accumulation of proved science ages before there was. It was the irritable activity, the "wish to be doing something," that prevented it. Most men inherited a nature too eager and too restless to be quiet and find out things: and even worse—with their idle clamor they "disturbed the brooding hen," they would not let those be quiet who wished to be so, and out of whose calm thought much good might have come forth.

WALTER BAGEHOT, "Physics and Politics."

There are few great personages in history who have been more exposed to the calumny of enemies, and the adulation of friends, than Queen Elizabeth; and yet there is scarcely any whose reputation has been more certainly determined by the unanimous consent of posterity. The unusual length of her administration, and the strong features of her character were able to overcome all prejudices; and obliging her detractors to abate much of their invectives, and her admirers somewhat of their panegyrics, have at last, in spite of political factions—and, what is more, of religious animosities—produced a uniform judgment with regard to her conduct.

Her vigor, her constancy, her magnanimity, her penetration, vigilance, address, are allowed to merit the highest praises, and appear not to have been surpassed by any person who ever filled a throne. A conduct less rigorous, less imperious, more sincere, more indulgent to her people, would have been requisite to form a perfect character. By the force of her mind she controlled all her more active and stronger qualities, and prevented them from running into excess. Her heroism was exempt from temerity, her frugality from avarice, her friendship from partiality, her active temper from turbulency and a vain ambition. She guarded not herself with equal care or equal success from lesser infirmities—the rivalship of beauty, the desire of admiration, the jealousy of love, and the sallies of anger.

Her singular talents for government were founded equally on her temper and her capacity. Endowed with a great command over herself she soon obtained an uncontrolled ascendant over her people; and while she merited all their esteem by her real virtues, she also engaged their affections by her pretended ones. Few sovereigns succeeded to the throne in more difficult circumstances, and none ever conducted the government with such uniform success and felicity. Though unacquainted with the practice of toleration—the true secret for managing religious factions—she preserved her people, by her superior prudence, from those confusions in which theological controversy had involved all the neighboring nations; and though her enemies were the most powerful princes of Europe, the most active, the most enterprising, the least scrupulous, she was able by her vigor to make deep impressions on their states.

David Hume, "Queen Elizabeth."

With all the visionary fervor of his imagination, its fondest dreams fell short of the reality. He died in ignorance of the real value of his discovery. Until his last breath he entertained the idea that he had merely opened a new way to old resorts of opulent commerce, and had discovered some of the wild regions of the East. He supposed Hispaniola to be the ancient Ophir which had been visited by the ships of Solomon, and that Cuba and Terra Firma were but remote parts of Asia. What visions of glory would have broken upon his mind could he have known that he had indeed discovered a new continent equal to the whole of the Old World in magnitude, and separated by two vast oceans from all the earth hitherto known by civilized man! And how would his magnanimous spirit have been consoled admidst the afflictions of age and the cares of penury, the neglect of a fickle public and the injustice of an ungrateful king, could he have anticipated the splendid empires which were to spread over the beautiful world he had discovered, and the nations, and tongues, and languages which were to fill its lands with his renown, and revere and bless his name to the latest posterity!

Columbus was a man of quick sensibility, liable to great excitement, to sudden and strong impressions, and powerful impulses. He was naturally irritable and impetuous, and keenly sensible to injury and injustice; yet the quickness of his temper was counteracted by the benevolence and generosity of his heart. The magnanimity of his nature shone forth through all the troubles of his stormy career. Though continually outraged in his dignity and braved in the exercise of his command; though foiled in his plans and endangered in his person by the seditions of turbulent and worthless men, and that, too, at times when suffering under anxiety of mind and anguish of body sufficient to exasperate the most patient, yet he restrained his valiant and indignant spirit by the strong powers of his mind, and brought himself to forbear, and reason and even to supplicate. Nor should we fail to notice how free he was from all feeling of revenge, how ready to forgive and forget on the least sign of repentence and atonement. He has been extolled for his skill in controlling others: but far greater praise is due to him for his firmness in governing himself.

WASHINGTON IRVING, "Life and Voyage of Columbus."

The iniquity of oblivion blindly scattereth her poppy and deals with the memory of men without distinction to merit a perpetuity. Who can but pity the builders of the pyramids? Herostratus lives that burnt the temple of Diana; he is almost lost that built it. Time hath spared the epitaph of Hadrian's horse; confounded that of himself. In vain we compute our felicities by the advantage of our good names, since bad have equal durations, and Thersites is like to live as long as Agememnon without the favor of the everlasting register. Who knows whether the best of men be known? or whether there be not more remarkable persons forgot than any that stand remembered in the known account of time? Without the favor of the everlasting register, the first man had been as unknown as the last, and Methuselah's long life had been his only chronicle. Oblivion is not to be hired. The greatest part must be content to be as though they had not been; to be found in the register of God, not in the record of man. Twenty-seven names make up the first story before the Flood; and the recorded names ever since contain not one living century. The number of dead long exceedeth all that shall live. The night of time far surpasseth the day and who knows when was the equinox? Every hour adds unto that current arithmetic which scarce stands one moment. And since Death must be the Lucina of Life—and even pagans could doubt whether thus to live were to die; since our longest sun sets at right descensions, and makes but winter arches—and therefore it cannot be long before we lie down in darkness, and have our light in ashes; since the brother of Death daily haunts us with dying mementoes, and Time—that grows old in itself—bids us, hope of no long duration: Diuturnity is a dream and folly of expectation.

SIR THOMAS BROWNE, "Urne-Burial."

Seek out "acceptable words;" and as ye seek them turn to our English stores. Seeking to be rich in speech, you will find that in the broad ocean of our English literature there are pearls of great price, our potent English words; words that are wizards more mighty than the old Scotch magician; words that are pictures bright and moving with all the coloring and circumstances of life; words that go down the century like battle cries; words that sob like litanies, sing like larks, sigh like zephyrs, shout like seas. Seek amid our exhaustless stores and you will find words that flash like stars of the frosty sky, or are melting and tender like Love's tear-filled eyes; words that are fresh and crisp like the mountain breeze in Autumn, or are mellow and rich as an old painting; words that are sharp, unbending, and preciselike Alpine needle-points, or are heavy and rugged like great nuggets of gold; words that are glittering and gay like imperial gems, or are chaste and refined like the face of Muse. Search and ye shall find words that crush like the battle-axe of Richard, or cut like the scimetar of Saladin; words that sting like a serpent's fangs, or soothe like a mother's kiss; words that can unveil the nether depths of Hell, or paint out the heavenly heights of purity and peace; words that can recall a Judas; words that reveal the Christ.

John S. McIntosh, "Potency of English Words."[1]

Writing is a whetstone, or flattening engine, which wonderfully stretches ideas, and brings out all their malleableness and ductility. If you have time for preparation, never undertake to speak without having put on paper the sketch of what you have to say, the links of your ideas. You thus possess your subject better, and consequently speak more closely and with less risk of digressions. When you write down a thought you analyze it. The division of the subject becomes clear, becomes determinate, and a crowd of things which were not before perceived present themselves under the pen. Speaking is thinking aloud, but it is more; it is thinking with method and more distinctly, so that in embodying your idea you not only make others understand it, but you understand it better yourself, while spreading it out before your own eyes and unfolding it by words. Writing adds still more to speech, giving it more precision, more fixity, more strictness, and by being forced more closely to examine what you wish to write down you extract hidden relations, you reach greater depths, wherein may be disclosed rich veins or abundant lodes. Experience teaches us that we are never fully conscious of all that is in our own thoughts, except after having written it out. So long as it remains shut up in the mind it preserves a certain haziness. We do not see it completely unfolded, and we cannot consider it in all its aspects and bearings. Make your plan at the first impulse, and follow your inspiration to the end; after which let things alone for a few days, or at least for several hours. Then re-read attentively what you have written, and give a new form to your plan—that is, rewrite it from one end to the other, leaving only what is necessary, what is essential. Strike out inexorably whatever is superfluous. Only take pains to have the principal features well marked, vividly brought out, and strongly connected, in order that the division of the discourse may be clear and the links firmly welded.

Abbé Bautain, "The Art of Extempore Speaking."

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[1] Quoted from Fulton and Trueblood: "Practical Elocution," page 158.

CHAPTER VII

ENUNCIATION AND PRONUNCIATION

Men and women in business usually give enough thought to their personal appearance. Sometimes they show poor taste in dress, but they recognize the principle that good clothes kept neat and clean are an investment, and not merely a display of vanity. A prosperous looking person suggests ability and accomplishment—makes a favorable impression.

A Matter of Courtesy.—What a pity to spoil this fine effect by opening the mouth in careless, slovenly, cheap enunciation. One can hardly take such a speaker seriously. Clipped and spotted words are disagreeable to everyone, even to those who are habitual offenders themselves. Words distinguish us from the dumb animals. They are the priceless treasure of thousands of years of effort on the part of man to understand himself and his fellows. We should regard them with some care and pride and dignity. To speak clearly and correctly is to speak courteously, and to fail in this requirement of good discourse is to be guilty of bad manners. Many university graduates with a string of degrees have neglected this fundamental of education, and sound like crude, untrained men.

Bad Habits.—No one, of course, would willingly handicap himself by a show of ignorance. Self-respect prompts the average person to do the best he can, but he is again the unconscious victims of bad habits. He assimilates in childhood a stock of incorrect forms and expressions that will handicap him for life unless he gives them his deliberate and persistent attention. He speaks them in spite of his knowing better. Here is the standard that Alexander Melville Bell sets up:

> Words should issue from the mouth as coins newly issued from the mint, deeply and accurately impressed, perfectly finished, neatly struck by the proper organs, sharp, distinct, in due succession and of dueweight.

Need of Right Practice.—When students become conscious of crudities or other shortcomings of utterance and take pains with their language, they often feel that their efforts toward correct speech sound strange and affected. That is because they are voluntary and labored. New articulations of teeth, tongue, and lips have to be learned. Vigilant and unremitting practice is necessary to make these contacts involuntary and effortless. New habits must replace the old. It is a common thing to check a student two or three times in a minute for saying "atheletics" or "gotta," "gonna," "feller," "doin'," or "runnin'." He will shamefacedly acknowledge his humiliation—and go right on repeating the same sin over and over again to the wicked enjoyment of the class and to his own discomfiture and disgust. Habit is simply too much for him. But this "rubbing in" and "show-up" may be just what he needs to make him actively aware of his shortcomings. He will be his own critic and teacher in future conversation.

Do Not Be Over-precise.—Good enunciation is not exaggerated or emphasized. It is not the painful thing you sometimes hear from the "finished" graduates of schools of elocution. It is the result of proper coordination of agility, flexibility and precision in sounding the vowels and consonants, the kind of speech one hears from educated people who have been reared in an environment of sound speech training.

Speech Environment.—Imitation of good models is the quickest and surest way to good speech, but good models are comparatively rare. Even if in the home conditions are ideal, young people are greatly affected for the worse by the prevailing poor speech of the street, the school, the office and the shop. Most students must relearn by taking thought, by studying and listening to their own language and to that of others. In conversation, in your classes, speak as well as you can. Associate as much as possible with those who know and practice the best enunciation.

This chapter can present only a few of the most common perversions and corruptions. They will serve to remind you of others that you ought to consider. Whenever you recognize a slackness of your own, repeat the correct form over and over until it sounds easy and natural. Some violations need only to be noted to be removed, others may need a few words of explanation.

Lazy Language.—We all have a tendency to run words together. This is natural and occasionally allowable. We say, "ladies'n gentlemen," "bread'n butter," and few object to this obscuring of the "and" because these phrases have become practically single words like "o'clock" and "will-o'-the-wisp." Perhaps in a century or two good speakers will accept, "League o' Nations." Questions of this kind must be referred to the principle of good use, which is discussed in the chapter on vocabulary. But this tendency to take the easiest way often carries the careless to inexcuseable extremes. Crushing and mushing words results in uncouth jargon like:

Wad d'yeh say?
How juh workkit?
I sawrim
The idearof it!
You betchu!
(Two young men going to lunch)
  "J'eat?" "No, joo?"
I yam
G'wan
C'mon
Gimme yuh canno' beans.
Wazzat?
Gowafterim!
Sommice cream f'rus.
Christmasisscomin!
Pushon!

This is just (not "jist" or "jest") laziness. Adjoining vowels are linked or consonants dropped because it requires a bit more attention or time to articulate them completely. So speech is gradually transformed into a slippery, mealy-mouthed, indistinct and vulgar dialect. Of course, we cannot pause deliberately after every word. With a little practice we develop agility and a light touch that gives both accuracy and ease (not "an dease"). There are many phrases in which the words may be legitimately combined; such as, "some men," "fine night," "deep pond," "dear Rita," "his step," "mad dog." But don't say "a-tall" for "at all," "of core-swee" for "of course we." A slight difference in stress and a slight checking of the breath between the words to be distinguished will correct most of this faulty articulation.

Dropped Syllables.—Much the same kind of failure to enunciate firmly and fully is seen in the obscuring or dropping of letters and syllables within words, as in the following examples:

lib'ry	for lib-ra-ry
reelly	for re-al-ly
reelize	for re-al-ize
Feb'uary	for Feb-ru-ary
di'mond	for di-a-mond
reco'nize	for re-cog-nize
guv'-ment	for gov-ern-ment
Cath'lic	for Cath-o-lic
choc'-lit	for choc-o-late
c'lamity	for ca-lam-i-ty
batt'ry	for bat-ter-y
c'lateral	for co-lat-er-al
m'not'nous	for mo-not-o-nous
priv'-lij	for priv-i-lege
sa'sp'rilla	for sar-sa-pa-ril-la
fact'ry	for fac-to-ry
reg'lar	for reg-u-lar
iv'ry	for iv-o-ry

Vulgarisms.—The following hardy outlaws are still much at large: *uv* (of), *fer* (for), *wuz* (was), *becuz* (because), *ellum* (elm), *fillum* (film), *Amurican* (American), *libity* (liberty), *innosuns* (innocence) *vurry* (very).

“W” and *Wh.”*—The sound of *“wh,”* as in *“whip”* and *“where”* is commonly slighted. It is pronounced correctly as though it were *“hw.”* Say, *“who,” “hoo-wen.”* Contract it to, *“h'wen,” “when.”* Say, *hoo-witch,” “h'witch,” “which.”* Practice this list slowly and carefully:

whack
whale
wharf
what
whir
whisk
whiskey
whisper
wheat
wheedle
wheel
whelm
whistle
white
Whitman
when
whether
which
whiff
Whittier
whiz
whoa
while
whim
whine
whip

Say each of these sentences ten times, correctly and very precisely:

1. What wit! Walt Whitman.
2. When will he whistle?
3. With which winsome witch were you whispering?
4. At his wilful whim the whip whizzed over the wheedling, whining whelp.
5. Well, when Will whiffed the wild wintry wind he whisked out his wicked whiskey.
6. Where was the white whale?
7. Where were we and why, we wondered.

Pronunciation: Conflicting Standards.—Pronunciation is a matter of information rather than of habit. We are often in doubt about the syllable to be accented or about the quality of the vowel, whether it is, for instance, a long *a*, a short *a* or neither. The parts of the English speaking world differ considerably in their speech. Aside from the dialects of England, Scotland, Wales, Ireland, Australia and America, standard usage varies greatly. A speaker should not exploit Britticisms that are not in common use in this country, but what principle of usage may be applied to the several sections of the United States? What is standard in the West is often quite different in the East. It is perhaps good sense to recognize and accept these differences. Our dictionaries are made on the supposition that good use in pronunciation is uniform, the same north, south, east and west, but practice is clearly at odds with this premise. The dictionary supports the New Englander in his pronunciation of "*ahnt*" and "*hahf,*" but the Middle Westerner will probably always say "*ănt*" and "*hăf.*" His "*ănt*" would think he was putting on airs if he called her "*ahnt.*"

Every locality has its peculiarities that are called provincialisms elsewhere, but if its best environment, that is the majority of its skilled speakers, persists in using these forms, they become good use for that section. And if the group is large enough it will in time prevail over others and set up new standards, perhaps, for the whole country. So the West can afford to be complacent about its differences with dictionaries, which are written chiefly by provincial Easterners. And, after all, is it necessary that we all speak alike? There will always be conventions of pronunciation that no educated man can afford to neglect, but variation in minor matters we would not altogether suppress even if we could. There is a pleasure, a sense of adventure, in the unusual inflections and twists of speech that declare the speaker as coming from a far country. They add something not unattractive to his personality.

Italian *"a."*—Do not be satisfied with your pronunciation because it is like that of many worthy people. You may still be regarded as something of an ignoramus by those who know the correct form. In Boston, for instance, even among teachers, the broad *"ä"* is vulgarly overdone. You will hear *grahss, brahss, bahth, advantage, lahst, dahnce,* spoken with great gusto and conviction. These words have not the broad Italian *ä* like the *a* in *father* or *calm.* Theirs is the short Italian *ȧ* like the *a* in *ask.* This does not mean anything to those who say *pahst* because they also say *ahsk.* This is worse than *ăsk* or *hăff* because it smacks of affectation. It is impossible to indicate on paper the correct pronunciation of this group. The short Italian *ȧ* is flatter than the broad Italian *ä,* but not so flat as the short *a* in *cat, hat, bat,* etc. This last *a* is comparatively thin, nasal and at times almost snarling. It is not a musical tone. Singers avoid it. They make practically all "a's" broad because they are more tuneful. If you will think of the short Italian *ȧ* as the regular short *ă* with the squeak or the stridency or the nasality removed, you will speak it correctly. Say, not *pahth* or *păth,* but *pȧth,* half-way between the broad and the short.

A as in *wall, awl.* Don't say, *dotter, wotter, tahk, becuz, ahlways, hotty, lah, caht.* Hold the "a" firmly forward at the lips and say, *dawter, wawter, tawk, becaws, awlways, hawty, law, cawt.*

ā as in grāte:

apparātus
grātis
ignorāmus
dāta
nāked
plāgue
pāthos
stātus
implācable
āviator
quāsi

ē as in *seen.*

Don't say *"slik"* for *"sleek."* Observe the same caution in, *creek, clique, experience, period, imperial,* ĭ as in *hĭll*

Don't say, *genuwine* for *genuine:*

infantĭle
mercantĭle
juvenĭle
docĭle
respĭte
heroĭne
fĭnance′
civilĭzation
reptĭle
hostĭle
Cincinnatĭ
Ĭtalian
feminĭne
antĭ
semĭ

Don't drop the *i* in words like *Latin*. Don't say, *mount'n, cap'n.* Give two complete syllables in the following: *Latin, captain, fountain, mountain, certain, satin.*

ŏ as in *nŏt, ŏn*

Who has nôt heard, *Jawn, mawd'n, dawl,* and *stawking?*

John
top
doll
mock
clock
Tom
common
orator
majority
pocket
doll
stocking
foreign
model
modern

o͞o as in *food*

In New England, especially, o͞o is very often contracted to the o͝o of *good* or *wool*

Give a long "*oo*" in:

room
broom
soon
roof
root
noon
sooth
tooth
coupon (not *kewpon*)
route
bouquet
canteloupe

Long ō as in *hoe*

The man from Ohio usually calls his state *Uh-hi-uh.* Naturally he says, *Tuleduh* and *tubaccuh.*

Keep up the long final ō in:

potatō
pianō
zerō
Torontō
pillōw
tomatō
tobaccō
tobascō
mosquitō
Toledō
widōw
windōw
Ohiō
swallōw

ū as in *music*

The long *u* is seldom correctly pronounced like *oo.* After r (*rude*), l (*blue*) and j (*jury*) the o͞o is correct, chiefly because *ū* is practically impossible to pronounce after these letters. In almost every other case you should give the *u* (*you*) sound. After some consonants this is easy and no difficulty arises. No one ever says, *moosic, foo* (few), *boogle* (bugle) or *Coopid* (Cupid). Indeed many insist on wrongly saying *kewpon* for *koopon* (coupon). After *d, n, s,* and *t* a little more attack and care are needed. Don't say, *noo, constitootion, stoodent, dooty*. The correct pronunciation of the long *ū* is a mark of expert, discriminating enunciation. Strike it accurately, but lightly. A hint will do. Don't fall into *jooty* or *juke* or *stee-udent*. Practice the following words and notice how good speakers pronounce them.

accūrate
assūme
avenūe
constitūtion
dew
dūal
dūbious
dūde
dūe
dūet
dūke
dūpe
dūplex
dūplicate

dūplicity
dūrable
dūring
gūbernatorial
institūte
institūtion
manūfactūre
new
newspaper
nūisance
nūmeral
nūcleus
nūde
nūtrient

particūlar
pictūre
prodūce
regūlar
stūdent
stūdious
sūit
sūper
stūpid
sūperindūce
sūpine
tūbe
Tūesday
tūmult
tūne

ou as in *round*

Don't begin the diphthong with a flat *ă*, *ră-ound.* There is a clownish suggestion in *ă-out, tă-own,* that is fatal to dignity. Begin with the broad Italian *ä* like that in *father.* Say, *rah-ound, sah-ound,* and condense it to *ow,* as in *owl:*

how
doubt
vowel

cowl
count
bound

round
sound
found

fowl
howl
growl

hound
town
ground

house
oust
county

Consonants.—Consonants demand energetic use of the tongue and jaws. They must be attacked alertly and accurately, but not ponderously. Over-emphasis is as bad as carelessness.

picture	(not *pitcher*)
literature	(not *literachoor*)
fortune	(not *forchin*)
individual	(not *indivijual*)
education	(not *ejucation*)
little old New York	(not *lil ol' N' York*)
elm	(not *ellum*)
fifths	(not *fif's*)
kept	(not *kep'*)
recognize	(not *reco'nize*)
and	(not *an'*)
question	(not *queshon*)
clothes	(not *clo's*)
insists	(not *insis'*)
costs	(not *cos'*)
asked	(not *ask'*)
government	(not *guv'ment*)
cartridge	(not *ca'tridge*)
writing	(not *writin'*)
brethren	(not *breth'n*)
brand-new	(not *brannoo*)

A volume would be required to classify all the common violations of good enunciation, which is chiefly a matter of clear, distinct utterance. Dialectic difficulties, heedlessness, ignorance and indifference combine to make the standard of enunciation in this country very low. But the public speaker cannot hope to find in this fact excuse for his own inefficiency. Audiences place a high value on the easy mastery of good articulation just because of its comparative rarity. They doubt the education of those who neglect this fundamental of good speech.

Pronunciation.—Pronunciation is commonly violated by misplaced accent. This is of course easily remedied by a little study, and once the speaker learns the correct pronunciation of a word he seldom offends in the same way a second time. If he does, he is always conscious of doubt and usually takes the trouble to assure himself of the facts because his pride is enlisted. A misplaced accent is like a sore thumb—it is much more noticeable than indistinctness or slovenly enunciation, although the cumulative effect of the latter is much worse.

The following words are commonly mispronounced by accenting the first syllable instead of the second:

ab do′ men
ac clī′ mate
ad dress′
a dept′
a dult′
al ly′
an tip′ o des
as pīr′ ant
ca lŏr′ ic
Cȧr nĕg′ ie
clan dĕs′ tine
cog no′ men
con do′ lence
de fect′
de tail′
de tour′
do main′
en tire′
fĭ nance′
gri mace′
in quī′ ry
ly ce′ um
mu se′ um
oc cult′
pre ce′ dence
pre tense′
py ram′ i dal
re cline′
re coil′
re fut′ a ble
re me′ di able
re search′
re source′
ro bust′
ro mance′
rou tine′
trous seau′
va ga′ ry

Another group of common words suffers incorrect accent on the second syllable. Accent these on the first syllable:

ad′ mirable
a′ lias
com′ parable
ab′ ject
ad′ versary
ap′ plicable
brig′ and
chas′ tisement
com′ batant
com′ promise
con′ trary
con′ strue
con′ tumēly
con′ versant
cor′ net
dec′ ade
def′ icit
des′ picable
des′ ultory
dis′ putant
eq′ uipage
ex′ igency
ex′ tant
for′ midable
gon′ dola
har′ ass
hos′ pitable
im′ pĭous
in′ famous
in′ fluence
in′ terested
in′ teresting
lam′ entable
main′ tenance
ob′ durate
ob′ ligatory
or′ chestra
o′ vert
prĕc′ e dent (noun)
pref′ erable
pri′ marily
rap′ ĭne
rep′ utable
rĕs′ pĭte
syr′ inge
the′ ater
trav′ erse
trib′ une
vē′ hemen

Notice that some words are accented on the first syllable when they function as nouns, and on the second when they are verbs.

Noun	Verb	Noun	Verb
ac′ cent	ac cent′	pro′ duce	pro duce′
an′ nex	an nex′	pro′ gress	pro gress′
con′ flict	con flict′	pro′ ject	pro ject′
con′ tent	con tent′	pro′test	pro test′
con′ test	con test′	re′ tail	re tail′
con′ trast	con trast′	sub′ ject	sub ject′
per′ mit	per mit′	sur′vey	sur vey′

Words of Two Correct Pronunciations.—When a word has more than one accepted pronunciation, choose the more common usage. *Ad-ver′-tiz-ment* is more literary, but *ad-ver-tize′-ment* is preferred by business men generally. Although *eether* or *eye-ther* is correct, we cannot agree with the verdict of the Scotch professor that *ayther* will do. The pronunciation *eether* is much more common in this country and should be preferred to *eye-ther*, which sounds affected to most hearers. When two pronunciations seem equally common, no problem is presented. Apply the principle to the following list:

aggrandizement
alternate
aspirant
brusque
brooch
canteloupe
chivalric
confiscate
contemplate
contour
debut
decorous
demonstrate
dishabille
envelope
envoy
extant
illustrate
mama
misconstrue
orchestral
papa
patriot
patron
pianist
prestige
quinine
route

Words Frequently Mispronounced.—The following are frequently articulated indistinctly or wrongly pronounced. Look them up in the dictionary when you are in doubt. Pronounce the whole list several times for exercise in clearness and correctness:

accessorily
accouter
acoustics
acumen
adobe
advertisement
aerial
aeronaut
aeroplane
agile
ague
algebra
alma mater
alpine
altercation
alternate
alternately
amenable
angel
answer
anti
apropos
architect
artistically
attaché
au revoir
authoritatively
automobile
automobilist
aversion
avoirdupois
awry
auxiliary
aye

bacillus
bade
bass
baton
bayou
Bayreuth
bestial
betroth
biography
bison
bitumen
bivouac
blancmange
blatant
bona fide
bouquet
bourgeois
bovine
Bowdoin
braggadocio
bravado
breeches
brochure
brogans
bronchial
broom
brougham
brusque
buccaneer
buffet
bureaucracy

cabal
caffeine
caisson
calliope
carte blanche
casualty
cayenne
cello
cerements
chargé d'affaires
char-woman
chary
chastisement
chic
Chicago
chimney
chevalier
circuit
circuitous
civilization
Cincinnati
clangor
clearly
clientele
clique
clothes
coadjutor
cognomen
coiffure
column
combatant
comely
commandment
comptroller
conduit
connoisseur
condolence
conjure
constable
consummate
contumely
cornet
corral
couchant
coupé
coupon
courteous
courtesy
courtier
covert
creek
crept
cuisine
culinary
cupola
cynosure

dahlia
data
daughter
deaf
decade
décolleté
decrepit
defalcate
deficit
demagogy
demise
demoniacal
demur
depths
deputy
desperado
despicable
diapason
dietary
different
dilletante
direct
dishabille
dishevel
donkey
drama
dramatis personae

ecce homo
eczema
edelweiss
education
egregious
eleemosynary
elixir
enema
enervate
ennui
en route
entente cordiale
equitable
evening
every
exacerbate
excursion
exemplary
exigency
explicable
exquisite
ex tempore
extraordinarily

facial
facile
facsimile
falcon
family
favorite
February
fecund
Federalist
fetish
fiancé
fiduciary
Fiesole
figure
finance
financier
finis
flaccid
forehead
fountain
forum
foyer
fragile
fragmentary
fricassee
from
fungi

gallery
gape
garrulous
gazetteer
genealogy
genre
genuine
generic
gesture
ghoul
gibberish
gibbet
gigantean
gist
goal
Goethe
gondola
government
granary
grandmother
gratis
grievous
grimace
gyroscope

habeas corpus
habitué
harass
haunt
hearth
hegira
heinous
herculean
heroine
hiccough
hoist
horizon
hospitable
houri
humble
hydrangea
hygiene
hymeneal
hypochondriacal
hypocrisy
hysterics

idea
ideal
idealism
ignoramus
illustrate
imagery
imbroglio
immediately
immersion
immobile
imperturbable
impious
implacable
importune
inaugurate
incognito
incommensurable
incomparable
indictment
indigenous
indisputable
indissoluble
inexorable
inexplicable
infamous
infantile
infinitesimal
ingenue
inhospitable
inquiry
insatiable
interesting
internecine
inundate
inure
inveigle
irascible
irrefutable
irrelevant
irremediable
irreparable
irrevocable
Italian

jocund
joust
jowl
jugular
Juliet
justificatory
juvenile

kiln
kitchen

laboratory
lamentable
laryngoscope
larynx
legend
legislator
legislature
leisure
length
leonine
levantine
liaison
library
licorice
literature
lithographer
livelong
ludicrous

maelstrom
magazine
magi
magnesia
maintenance
mandamus
maniacal
massacre
measure
mediaeval
mediocre
mercury
menagerie
menu
mercantile
messrs.
mineralogy
mischievous
misconstrue
momentous
mountain
mouths
municipal
museum
mustache
mystery

naïve
nape
naturalization
nature
necromancy
negligee
New Orleans
nihilism
nomenclature
none
nonpareil
nothing

oaths
obeisance
occult
office
often
oleomargarine
only
orchestra
orchid
ordeal
orthoëpy
oust

pasha
pachyderm
padrone
pall-mall
panegyric
papier-mâché
papyrus
parabola
parent
paresis
parliament
Parnell
partner
pathos
patron
pedagogy
Penelope
peremptorily
Persia
perspiration
pharmaceutic
pianist
piquant
placable
plagiarism
plague
plebeian
poignant
posse
precedence
precedent
preface
premier
presage
presentiment
prestidigitateur
prestige
presumptuous
pretty
preventive
prima facie
process
prodigy
program
progress
promulgate
pronunciation
pumpkin
pyramidal

quadrupedal
quarrel
quay
quietus
qui vive
quoit

rapine
real
realization
recess
recitative
recluse
recognize
reconnaissance
recourse
recreant
refutable
regatta
regime
rendezvous
reparable
reptile
requiem
research
resource
respite
retail
revocable
revolt
ridiculous
rinse
romance

saccharine
sacerdotal
sachem
sacrifice
sacrilegious
saline
salutary
sanguine
sarsaparilla
satiety
satin
scallop
scenic
schism
seance
secretary
sects
seismic
semester
senile
sequestrate
serpentine
sesame
several
short-lived
shut
sinecure
sine die
since
sleek
slough
sobriquet
sonorous
sough
spontaneity
status
strategic
strategist
subtle
succinct
supererogatory

tenet
terrible
thyme
tiara
tiny
tirade
toward
tribune
truculent
truths

ultimatum
unctuous
untoward
usurious
usurp

vagary
valet
variegate
vase
vaudeville
vehement
virago
virile
virulent
vis-a-vis
viva voce
vizier
vizor
vocable
voluntary

was
with
wont
won't

Xavier
xylophone

yeast
youths

zoölogical
zoölogy

The following passage from Southey's "The Cataract of Lodore" cures many students of the habit of dropping the *g* in words that end in *ing*. The selection is almost ideal for practice in energetic attack, distinctness, and precision. It makes unusual demands on breath support and voice production:

The cataract strong
Then plunges along,
Striking and raging
As if a war waging
Its caverns and rocks among;
Rising and leaping,
Sinking and creeping,
Swelling and sweeping,
Showering and springing,
Flying and flinging,
Writhing and wringing,
Eddying and whisking,
Spouting and frisking,
Turning and twisting,
Around and around
With endless rebound:
Smiting and fighting,
A sight to delight in;
Confounding, astounding,
Dizzying and deafening the ear with its sound.

Collecting, projecting,
Receding and speeding,
And shocking and rocking,
And darting and parting,
And threading and spreading,
And whizzing and hissing,
And dropping and skipping,
And hitting and splitting,
And shining and twining,
And rattling and battling,
And shaking and quaking,
And pouring and roaring,
And waving and raving,
And tossing and crossing,
And flowing and going,
And running and stunning

And foaming and roaming,
And dinning and spinning,
And dropping and hopping,
And working and jerking,
And guggling and struggling,
And heaving and cleaving,
And moaning and groaning,
And glittering and frittering,
And gathering and feathering,
And whitening and brightening,
And quivering and shivering,
And hurrying and skurrying,
And thundering and floundering;
Dividing and gliding and sliding,
And falling and brawling and sprawling,
And driving and riving and striving,
And sprinkling and twinkling and wrinkling,
And sounding and bounding and rounding,
And bubbling and troubling and doubling,
And grumbling and rumbling and tumbling,
And clattering and battering and shattering;
Retreating and beating and meeting and sheeting,
Delaying and straying and playing and spraying,
Advancing and prancing and glancing and dancing,
Recoiling, turmoiling and toiling and boiling,
And gleaming and streaming and steaming and beaming,
And rushing and flushing and brushing and gushing,
And flapping and rapping and clapping and slapping,
And curling and whirling and purling and twirling,
And thumping and plumping and bumping and jumping,
And dashing and flashing and splashing and clashing;
And so never ending, but always descending,
Sounds and motions forever and ever are blending,
All at once and all o'er, with a mighty uproar,
And this way the water comes down at Lodore.

For improving pronunciation and enlarging vocabulary there is no better practice than reading aloud passages from the best authors. Give adequate study to the unfamiliar words before you read the following selections to your listeners:

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I would have such a fellow whipped for o'erdoing Termagant. It out-herods Herod. Pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor. Suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature. For any thing so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, can not but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

SHAKESPEARE, "Hamlet."

One of the carronades of the battery, a twenty-four pounder, had got loose.

This is perhaps the most formidable of ocean accidents. Nothing more terrible can happen to a vessel in open sea and under full sail.

A gun that breaks its moorings becomes suddenly some indescribable supernatural beast. It is a machine which transforms itself into a monster. This mass turns upon its wheels, has the rapid movements of a billiard-ball; rolls with the rolling, pitches with the pitching; goes, comes, pauses, seems to meditate; resumes its course, rushes along the ship from end to end like an arrow, circles about, springs aside, evades, rears, breaks, kills, exterminates. It is a battering-ram which assaults a wall at its own caprice. Moreover, the battering ram is metal, the wall wood. It is the entrance of matter into liberty. One might say that this eternal slave avenges itself. It seems as if the power of evil hidden in what we call inanimate objects finds a vent and bursts suddenly out. It has an air of having lost patience, of seeking some fierce, obscure retribution; nothing more inexorable than this rage of the inanimate. The mad mass has the bounds of a panther, the weight of the elephant, the agility of the mouse, the obstinacy of the ass, the unexpectedness of the surge, the rapidity of lightning, the deafness of the tomb. It weighs ten thousand pounds, and it rebounds like a child's ball. Its flight is a wild whirl abruptly cut at right angles. What is to be done? How to end this? A tempest ceases, a cyclone passes, a wind falls, a broken mast is replaced, a leak is stopped, a fire dies out, but how to control this enormous brute of bronze? In what way can one attack it?

You can make a mastiff hear reason, astound a bull, fascinate a boa, frighten a tiger, soften a lion; but there is no resource with that monster—a cannon let loose. You cannot kill it—it is dead; at the same time it lives. It lives with a sinister life bestowed on it by infinity.

The planks beneath it give it play. It is moved by the ship, which is moved by the sea, which is moved by the wind. This destroyer is a plaything. The ship, the waves, the blast, all aid it; hence its frightful vitality. How to assail this fury of complication? How to fetter this monstrous mechanism for wrecking a ship? How to foresee its comings and goings, its returns, its stops, its shocks? Any one of these blows upon the sides may stave out the vessel. How divine its awful gyrations! One has to deal with a projectile which thinks, seems to possess ideas, and which changes its direction at each instant. How to stop the course of something which must be avoided? The horrible cannon flings itself about, advances, recoils, strikes to the right, strikes to the left, flees, passes, disconcerts, ambushes, breaks down obstacles, crushes men like flies. The great danger of the situation is in the mobility of its base. How combat an inclined plane which has caprices? The ship, so to speak, has lightning imprisoned in its womb which seeks to escape; it is like thunder rolling above an earthquake.

VICTOR HUGO, "Ninety-Three."

"Young man, there is America—which at this day serves for little more than to amuse you with stories of savage men and uncouth manners; yet shall, before you taste of death, show itself equal to the whole of that commerce which now attracts the envy of the world. Whatever England has been growing to by a progressive increase of improvement, brought in by varieties of people, by succession of civilizing conquests and civilizing settlements in a series of seventeen hundred years, you shall see as much added to her by America in the course of a single life." If this state of his country had been foretold to him would it not require all the sanguine credulity of youth and all the fervid glow of enthusiasm to make him believe it? Fortunate man! he has lived to see it! Fortunate, indeed, if he lives to see nothing that shall vary the prospect and

. . . To impoverish the colonies in general, and in particular to arrest the noble course of their marine enterprises, would be a more easy task. I freely confess it. We have shown a disposition to a system of this kind; a disposition even to continue the restraint after the offense; looking on ourselves as rivals to our colonies, and persuaded that, of course, we must gain all that they shall lose. Much mischief we may certainly do. The power inadequate to all other things is often more than sufficient for this. I do not look on the direct and immediate power of the colonies to resist our violence as very formidable. In this, however, I may be mistaken. But when I consider that we have colonies for no purpose but to be serviceable to us, it seems to my poor understanding a little preposterous to make them unserviceable in order to keep them obedient. It is, in truth, nothing more than the old and, as I thought, exploded problem of tyranny, which proposes to beggar its subjects into submission. But remember, when you have completed your system of impoverishment, that nature still proceeds in her ordinary course; and that discontent will increase with misery; and that there are critical moments in the fortunes of all states when they who are too weak to contribute to your prosperity may be strong enough to complete your ruin. *Spoliatis arma supersunt.* The temper and character which prevail in our colonies are, I am afraid, unalterable by any human art. We cannot, I fear, falsify the pedigree of this fierce people and persuade them that they are not sprung from a nation in whose veins the blood of freedom circulates. The language in which they would hear you tell them this tale would detect the disposition; your speech would betray you. An Englishman is the unfittest person on earth to argue another Englishman into slavery . . .

EDMUND BURKE, "Speech on Conciliation."

There is a strong feeling in favour of cowardly and prudential proverbs. The sentiments of a man while he is full of ardour and hope are to be received, it is supposed, with some qualification. But when the same person has ignominiously failed and begins to eat up his words, he should be listened to like an oracle. Most of our pocket wisdom is conceived for the use of mediocre people, to discourage them from ambitious attempts, and generally console them in their mediocrity. And since mediocre people constitute the bulk of humanity, this is no doubt very properly so. But it does not follow that the one sort of proposition is any less true than the other, or that Icarus is not to be more praised, and perhaps more envied, than Mr. Samuel Budgett the Successful Merchant. The one is dead, to be sure, while the other is still in his counting-house counting out his money; and doubtless this is a consideration. But we have, on the other hand, some bold and magnanimous sayings common to high races and natures, which set forth the advantage of the losing side, and proclaim it better to be a dead lion than a living dog. It is difficult to fancy how the mediocrities reconcile such sayings with their proverbs. According to the latter, every lad who goes to sea is an egregious ass; never to forget your umbrella through a long life would seem a higher and wiser flight of achievement than to go smiling to the stake; and so long as you are a bit of a coward and inflexible in money matters, you fulfil the whole duty of man.

It is a still more difficult consideration for our average men, that while all their teachers, from Solomon down to Benjamin Franklin and the ungodly Binney, have inculcated the same ideal of manners, caution, and respectability, those characters in history who have most notoriously flown in the face of such precepts are spoken of in hyperbolical terms of praise, and honoured with public monuments in the streets of our commercial centres. This is very bewildering to the moral sense. You have Joan of Arc, who left a humble but honest and reputable livelihood under the eyes of her parents, to go a-colonelling, in the company of rowdy soldiers, against the enemies of France; surely a melancholy example for one's daughters! And then you have Columbus, who may have pioneered America, but, when all is said, was a most imprudent navigator. His life is not the kind of thing one would like to put into the hands of young people; rather, one would do one's utmost to keep it from their knowledge, as a red flag of adventure and disintegrating influence in life. The time would fail me if I were to recite all the big names in history whose exploits are perfectly irrational and even shocking to the business mind. The incongruity is speaking; and I imagine it must engender among the mediocrities a very peculiar attitude towards the nobler and showier sides of national life. They will read of the Charge of Balaclava in much the same spirit as they assist at a performance of the Lyons Mail. Persons of substance take in the Times and sit composedly in pit or boxes according to the degree of their prosperity in business. As for the generals who go galloping up and down among the bomb-shells in absurd cocked hats—as for the actors who raddle their faces and demean themselves for hire upon the stage—they must belong, thank God! to a different order of beings, whom we watch as we watch the clouds careering in the windy, bottomless inane, or read about like characters in ancient and rather fabulous annals. Our offspring would no more think of copying their behaviour, let us hope, than of doffing their clothes and painting themselves blue in consequence of certain admissions in the first chapter of their school history of England.

Robert Louis Stevenson, "Crabbed Age and Youth."

Man's unhappiness, as I construe, comes of his Greatness; it is because there is an Infinite in him, which with all his cunning he cannot quite bury under the Finite. Will the whole Finance Ministers and Upholsterers and Confectioners of modern Europe undertake, in joint-stock company, to make one Shoeblack Happy? They cannot accomplish it, above an hour or two; for the Shoeblack also has a soul quite other than his Stomach; and would require, if you consider it, for his permanent satisfaction and saturation, simply this allotment, no more, and no less: God's infinite Universe altogether to himself, therein to enjoy infinitely, and fill every wish as fast as it rose. Oceans of Hochheimer, a Throat like that of Ophiuhus: speak not of them; to the infinite Shoeblack they are as nothing. No sooner is your ocean filled, than he grumbles that it might have been of better vintage. Try him with half of a Universe, of an Omnipotence, he sets to quarrelling with the proprietor of the other half, and declares himself the most maltreated of men.—Always there is a black spot in our sunshine: it is even, as I said, the Shadow of Ourselves.

But the whim we have of Happiness is somewhat thus. By certain valuations and averages, of our own striking, we come upon some sort of average, terrestrial lot; this we fancy belongs to us by nature, and of indefeasible right. It is simple payment of our wages, of our deserts; requires neither thanks nor complaint: only such overplus as there may be do we account Happiness; any deficit again is Misery. Now consider that we have the valuation of our own deserts ourselves, and what a fund of Self-conceit there is in each of us,—do you wonder that the balance should so often dip the wrong way, and many a Blockhead cry: See there, what a payment; was ever worthy gentleman so used. . . . I tell thee, Blockhead, it all comes of thy Vanity; of what thou fanciest those same deserts of thine to be. Fancy that thou deservest to be hanged (as is most likely), thou wilt feel it happiness to be only shot: fancy that thou deservest to be hanged in a hair-halter, it will be a luxury to die in hemp.

So true it is, what I then said, that the Fraction of Life can be increased in value not so much by increasing your Numerator as by lessening your Denominator. Nay, unless my Algebra deceive me, Unity itself divided by Zero will give Infinity. Make thy claim of wages a zero, then; thou hast the world under thy feet. Well did the Wisest of our time write: "It is only with Renunciation (*Entsagen*) that Life, properly speaking, can be said to begin."

I asked myself: What is this that, ever since earliest years, thou hast been fretting and fuming, and lamenting and self-tormenting, on account of? Say it in a word: is it not because thou art not Happy? Because the THOU (Sweet gentleman) is not sufficiently honoured, nourished, soft-bedded, and lovingly cared for? Foolish soul! What Act of Legislature was there that thou shouldst be Happy? A little while ago thou hadst no right to be at all. What if thou wert born and predestined not to be Happy, but to be Unhappy! Art thou nothing other than a Vulture, then, that fliest through the Universe seeking after somewhat to eat; and shrieking dolefully because carrion enough is not given thee? Close thy Byron; Open thy Goethe.

"*Es leuchtet mir ein*, I see a glimpse of it!" cries he elsewhere: there is in man a Higher than Love of Happiness: he can do without Happiness, and instead thereof find Blessedness! Was it not to preach forth this same Higher that sages and martyrs, the Poet and the Priest, in all times, have spoken and suffered; bearing testimony, through life and through death, of the Godlike that is in Man, and how in the Godlike only has he Strength and Freedom? Which God-inspired Doctrine art thou also honoured to be taught; O Heavens! and broken with manifold merciful Afflictions, even till thou become contrite, and learn it! O thank thy Destiny for these; thankfully bear what yet remain: thou hadst need of them; the Self in thee needed to be annihilated. By benignant fever-paroxysms is Life rooting out the deep-seated chronic Disease, and triumphs over Death. On the roaring billows of Time, thou are not engulphed, but borne aloft into the azure of Eternity. Love not Pleasure; love God. This is the EVERLASTING YEA, wherein whoso walks and works, it is well with him.

. . . I too could now say to myself: Be no longer a Chaos, but a World, or even Worldkin. Produce! Produce! Were it but the pitifulest infinitesimal fraction of a Product, produce it in God's name! 'Tis the utmost thou hast in thee; out with it then. Up, up! Whatsoever thy hand findeth to do, do it with thy whole might. Work while it is called To-day, for the Night cometh wherein no man can work.

THOMAS CARLYLE, "Sartor Resartus."

Once more; speak clearly, if you speak at all;
Carve every word before you let it fall;
Don't, like a lecturer or dramatic star,
Try over hard to roll the British R;
Do put your accents in the proper spot;
Don't,—let me beg you,—don't say "How?" for "What?"
And, when you stick on conversation's burrs,
Don't strew your pathway with those dreadful *urs*.

OLIVER WENDELL HOLMES, "Urania, A Rhymed Lesson."

CHAPTER VIII

PRACTICAL GRAMMAR AND RHETORIC

Grammar is the science of language. It is a collection of conventional, arbitrary rules of speech that get their prestige and authority from the good use of centuries. These rules do not make effective speech, but they must be observed by all speakers just as the rules of tennis or base ball must be observed by the players. They are commonly violated because they are technical and numerous and therefore tax memory and practice. They are necessary because they standardize minimum requirements of clearness and conciseness. They are a test of fundamental education in which failure is immediately penalized by the silent or expressed charge of inexcusable ignorance. Lapses in grammar, especially those committed by the public speaker, are condemned as positively as crudities in dress or enunciation or platform behavior.

How We "Pick Up" Grammar.—Very few master or conform to all the details of the somewhat intricate structure of grammar, but the great body of it is so well established and generally practiced that everyone of ordinary intelligence can easily learn it. We get our speech, in the main, through unconscious adaptation. The child reared in a favorable language environment hears only the best speech and imitates it. It knows nothing of rules, but speaks beautifully, without effort or affectation. But no surroundings are ideal. Every one is exposed to errors, violation of good use, in the street, the school, the office or shop. Conscious study must supplement natural growth. We learn rules best one at a time and at the moment when a practical obstacle raises a question about them. Logical teaching is often not psychological. This accounts for the striking failure of grammar schools to teach grammar. The teachers discuss many items in a preconceived and formal arrangement. There is much theory that is not carried over into active vital practice. The student learns it as one more disagreeable task designed to keep him busy. It does not affect his normal speech, and as soon as he passes on to another class he forgets the dull stuff.

On the other hand, there are students who retain rules of grammar all their lives, but constantly violate them in practice. They continue to say "It's him" or "Them's the ones." They can tell you all about the nominative and the objective case, about the agreement of verb and subject, about the singular and the plural number. They will instantly acknowledge their mistakes and give you the correct forms—and go right on through a mess of ungrammatical jargon. Deep-rooted habits are too much for them, and they lack the incentive of pride or self-respect to supplant these vigorous old weeds by a new growth nurtured in thorough going practice in right usage until it becomes involuntary, spontaneous.

Detailed, Exact Knowledge Necessary.—It is not enough to speak grammatically. The confidence of the speaker is greatly increased when he *knows* he is right, when he can account grammatically for every word he speaks. He must be aware of exceptions, inconsistencies, idioms, which contradict the laws of grammar and which are not only in good use but preferable to grammatical forms that mean the same. Students fail in grammar for much the same reason that they fail in spelling. It is only recently that teachers are using the fact that the vocabulary of ordinary speech is very small. They have stopped making out long spelling lists of strange or difficult words that few ever put to work, and have focussed attention upon a comparatively short list made up of old friends with troublesome peculiarities, words like *pianos, embarrass, all right, spoonful, preferred, preference, propel, until, obliging, privilege, advisable.*

Grammar is being simplified in the same way. The mistakes that interest you are the ones you make. If you recognize some of these in the following lists, don't be satisfied with merely noting corrections. Write out your own private list and practice the right usage in each case until it comes involuntarily, without thought or deliberation. Otherwise your knowledge will be practically valueless.

NOUNS

Singular Subject Mistaken for Plural

A singular subject remains singular when it is followed by *as well as*, *in addition to*, *with*, *along with*, or *together with*. No matter how many plural nouns these words may introduce, they do not change the number of the subject. The following sentences are correct.

John, as well as his mother and father, *was* (not *were*) in the store.

The factory, with all its fine new machines, *was* burned.

("The factory *and* its machines" is a plural subject and requires *were*.)

The rent, in addition to the many incidental expenses, *is* still to be considered.

One of.—Not one of the men *was* (not *were*) saved.

But note this common error. "Last night I heard one of the best lectures that *was* ever given in this city." The pronoun *that* is plural because its antecedent is the plural *lectures*, not the singular *one*. Therefore the verb that follows should be "*were* given" instead of "*was* given."

"He was one of the few speakers who *were* preferred" (not *was*).

There is.—This phrase is incorrect before a plural subject. Don't say, "There *is* three exceptions" or "*There's* all kinds of trouble this morning." Look ahead before you speak. Know whether your subject is going to be singular or plural. Say, "*There are* all kinds," etc.

Use the Possessive Case before a Verbal Noun

The idea of *John's* (not *John*) conducting the exercises!

They objected to *Bert's* (not *Bert*) running for him.

Collective Nouns

Collective nouns are singular when the thought of mass or unity is stressed; plural, when the individual parts are emphasized.

The jury *were arguing* for hours.

The jury *was* ready with *its* verdict.

In this group may be included fractions and plural numbers.

Three hours *is* too much time on that job.
Two-thirds of the members *were* with him.
Ten dollars *is* more than it's worth.

Chairman (madam).—Address a woman who is presiding at a meeting as "Madam Chairman" or "Madam President."

Date, appointment, engagement.—A literary critic regretted that Allan Seeger did not write, "a date with death," instead of, "a rendezvous with death." But *date* is still a vulgarism. Make an *appointment* for business, an *engagement* for pleasure (dinner, theatre, etc.).

Data.—This word is the plural of *datum.* It is incorrect to say, "The data *is* insufficient." Say, "The (or those) data *are* insufficient."

Depot, station.—Take your friends to the *station;* your freight to the *depot.*

In good shape.—Do not say, "They arrived in good shape," "The family are all in good shape," "He does the work in good shape." Think of the meaning of words. Use "well," "all right," "in good condition," "without accident."

Along this line.—Vague and trite. Say, in *regard to this, about this, in this way.*

Party.—Do not say, "This *party* wants you to call him up." *Party* is plural and is used correctly in the singular only in legal expressions like "the party of the first part," and in telephone terminology like "a two-party line."

Politics.—Say, "Politics *is* every man's business."

Raise, increase.—*Raise* is not a noun. Say, "an increase in pay, rent," etc.

Those kind, kind of a, kind of.—*Kind* is singular. Say, *this* or *that* kind, not *these* or *those* kind. *Kind* means *class* or *species.* It is illogical and ungrammatical to say, "that kind of *a* person," "this kind of *a* hat." Omit *a.* Say, "*that* kind of person." Do not say, *kind of sweet, kind of bright.* Say, *somewhat, rather, pretty bright.*

PRONOUNS

Each, every, etc.—*Each, every, either, one, any one, every one, some one, another* are always singular, whether they are used as pronouns or adjectives. Pronouns and adjectives which refer to them must also be in the singular number.

If *every one* of them *knows* (not *know*) what *he* (not *they*) *wants* (not *want*), *he* (not *they*) *is* (not *are*) likely to have no trouble in choosing *his course* (not *their courses*).

Every student is expected to bring *his* book.

Each of the fifty stores *is* planning to send *its* representative to the convention.

Every one of us *has* a locker for *his* books.

No one *is* allowed to go until *he has* reported to the manager.

He or she.—Do not use, "he or she," "his or her," or "they" in referring to both sexes when a singular form is required. Use *he* and *his*. In speaking to a group of men and women say, "Every one of you is expected to begin *his* part at once if *he is* ready."

USE THE NOMINATIVE CASE AFTER FORMS OF *to be*

Repeat these phrases and other sentences with predicate nominatives until they sound natural:

Is that *she* (not *her*) at the typewriter?
Can it be *I* or *we* (not *me* or *us*) he wants?
I was sure it could not be *they* (not *them*).
If it was not *he*, it might have been *I*.
If it had only been *she*.
It can't be *he*. He said it was *he*.

Note an apparent exception. The subject of the infinitive is in the objective case. "I considered him to be the man." In a sentence like this the noun or pronoun following *to be* must be in the same case as the noun before.

"I knew it to be *him*."

And CONNECTS LIKE THINGS

Use the same case after *and* as before *and*.

He let John and *me* take his boat.
Let *him* and *me* go. (Let *me*)
She called my brother and *me*.
Ask *her* and *them*.

Than, as.—These conjunctions are frequently used to introduce clauses in which the verb is omitted. "He is as strong as *I* (am)." The pronoun after *than* or *as* should be in the nominative case

They reached the shore sooner than *we* (did).
John is taller than *he*.
We can do the work as well as *they*.

Prepositions Are Followed by the Objective Case

Between you and *me* (not *I*).
All were present but *him* and *me*.
He got tickets for *John* and *me*.
It is equally bad for *him* and *her*.
He went for my brother and *me*.
It was a good thing for *them* and *us*.

Who and *whom.*—"*Who* did you say was elected?" is correct. Transpose it like this: "Did you say he (who) was elected?" In this order *who* is clearly seen to be the subject of *was elected.*

Whom did you say the board elected? (Did you say the board elected him, *whom*?)

"*Whom* did he call for?" is correct. (For *whom* did he call?)

Who shall I say called? (*Who* is the subject of *called.*)

Whom do you consider the most competent?

They found the man *who* they thought was guilty. (*Who* was guilty.)

He met the man *who* the critics believed wrote the best article. (*Who* is the subject of wrote.)

Appoint the person *who* you think can do it (*who* can do it).

He is the man *whom* we think the president wants (*whom* is the object of *wants*).

Whoever and *whomever.*—The object of a preposition is sometimes a clause.

"Give it to *whoever* (not *whomever*) calls for it." (The object of *to* is the whole clause "whoever calls for it." *Whoever* is the subject of *calls.*

They waited for *whoever* should come in.

They fined *whoever* was late. (Here the clause is the object of the verb *fined,* but the principle is the same.)

They fined *whomever* the foreman marked late. (*Whomever* is the object of *marked.*)

They waited for *whomever* the manager sent (object of *sent*).

Give it to *whomever* the officer designates (object of *designates*).

Myself, yourself.—Do not say, "Four friends and *myself* went fishing." Say, "Four friends and *I*" or "Five of us." "They invited three other fellows and *me* (not *myself*)." "You (not *yourself*) and your family are invited." "Two tickets for you (not *yourself* or *self*) and your friend."

Either and *neither* are singular and refer to one of two.

Is either of you (two) ready to recite?

Either John or James *has* my ball.

Neither of the two principal parties *takes* (not *take*) this position.

Use *any, one,* or *any one* to indicate one of three or more.

Has any (any one) of you boys seen Jim?

Any one of us three *is* eligible.

Not one of the Reynolds girls *was* able to go.

The nearer subject governs the verb in sentences like the following:

Either you or I *am* (not *is* or *are*) going. (You *and* I *are* going.)

You or he *is* elected.

It is he or I who *am* to blame.

Already a boy or two *are* on the field.

Two boys *or* a man *is* assigned to the job.

A man or two boys *are* assigned to the job.

VERBS

Shall and *will* are rapidly losing their distinction because of the general lack of discrimination in their use. The good speaker is still expected, however, to distinguish between them, especially in principal clauses, where they present little difficulty.

To indicate merely future time without any sense of determination or control on the part of the speaker use *shall* in the first person, and *will* in the second and third; for instance,

I shall go	We shall go
You will go	You will go
He will go	They will go

To express determination or authority on the part of the speaker, reverse the usage; as,

I will go	We will go
You shall go	You shall go
He shall go	They shall go

The following sentences illustrate correct forms of the future tense, cases that indicate no volition on the part of the speaker, no interference with the natural course of events:

I *shall* probably arrive before noon.

I think I *shall* receive the package today.

I *shall* be glad to hear from you. (I cannot determine to be glad. Emotional reaction is involuntary.)

I *shall* appreciate your help.

We *shall* be sorry if he fails.

We *shall* be grateful.

We *shall* be delighted to come.

We *shall* no doubt be asked to speak.

I *shall* be greatly obliged to you.

We *shall* expect you *will* be on time.

He *will* expect.

They *will* be glad.

She *will* appreciate.

We *shall* enjoy the phonograph.

I *shall* be eighteen on Wednesday

In the sentences given below the speaker is positive, insistent, resolved to bring about a result:

I *will* go in spite of him.

I promise you I *will* finish it today.

I *will* have my way.

We *will* stand no more nonsense.

We *will* not give one cent for tribute.
We do not fear them; we *will* be heard.
He *shall* do as you request, I promise you.
They must and *shall* be ready at ten.
You *shall* not go to the party; I forbid you.
I am determined; you *shall* hear me.

Notice, however, that commands of superiors to their subordinates are given for courtesy in the simple future tense:

You *will* open fire at once.
Employees *will* not leave the building without notifying Mr. Jones.
You *will* call upon Rickert and Company first.

QUESTIONS

In questions the rule for the first person is easy. Always use *shall*. Naturally, if the speaker asks a question about himself he cannot imply resolution or determination.

Shall I close the window?
Shall we be late?
Shall I begin at nine?
Shall we need our coats?

With the second and third person use the form you expect in the answer.

How old *shall* you be on your next birthday? (I *shall* be twenty-four.)
Shall you be at your office tomorrow? (I *shall* be.)
Will you open the window? (I *will* [a promise].)
Will you go with me? (I, we, *will* [a promise].)
Shall they be given the money? (They *shall* not.)
Will the train be on time? (It *will*.)
Will there be good fishing? (There *will* be.)
Will they enjoy it? (They *will*.)
Shall they pass? (They *shall* not pass.)

Should and *would* are the past tenses of *shall* and *will* and follow the same rules.

I *should* enjoy the trip.
I *should* be glad of it.

We *should* regret the publicity.
We *should* like to know.
We *should* desire more security.
I *would* not go under any circumstances.
We *would*, in any event, live up to the terms of the contract.
You *would* be foolish to do it.
They *would* accept with pleasure.

In conditional clauses (those beginning with *if* or *unless*) use *should* with all persons.

If I *should* sign, I should have trouble at once.
If you *should* see him, tell him to call.
If he *should* succeed, he would only be doing the expected.

THE SUBJUNCTIVE

Careful speakers still use the subjunctive mode of the verb *to be* to express a condition that is contrary to fact.

If I *were* he, I should go.

If he *had been present*, we should have seen him.

If he *was* present, I know nothing about it. (He may have been present.)

If she *were* only a bit taller, she could play the part.

If he *were* I, he would do the same.

Got.—They have just *got* (better than *gotten*) four tickets from the agent.

(Avoid *got* if you do not intend to express the sense of acquiring.) "They have four tickets," not "They have got four tickets." *Got* is allowable colloquially in the sense of *must*: "They've got to go tomorrow." "They have to go" is correct, but don't say "*Haff* to go" or "He *hass* to go."

Proved—proven.—They have *proved* (not *proven*) their statements. *Proven* is an old Scotch participle that is no longer in good use except in the verdict of a jury; as "*Proven* guilty."

Lie—lay.—*Lie* is intransitive. It requires no object to complete its meaning. *Lay* is transitive. It requires an object to complete its meaning, to *put* or *set*. Study the principal parts.

I *lie* down. I *lay* down this morning. I *have lain* here an hour.

Let the dog *lie* there.

He went to the box where the letters *had lain* a week.

He is *lying* on the sofa.

The maid has been *laying* the garments on the grass.

They have been *laid* out to dry.

Sit, set.—*Sit* is intransitive; *set* is transitive and requires, as does *lay*, a noun or pronoun to complete its sense.

That coat *sits* (not *sets*) well on you.

A *sitting* (not *setting*) hen.

Note, however, this idiomatic exception: "The sun *sets*," "the *setting* sun."

He was *set* in his dignity, but the grave look *sat* well on him.

He *set* it, but it *sat* in front of the house.

Fly, flow, flee.—Say, "The bird has flown," The river has flowed," "The man has fled."

Rise, raise.—Remember that *rise* is intransitive and that *raise* is transitive. You *raise* something or something is *raised.*

Bread *rises.*

The landlord *raises* (better *increases*) the rent and it *rises* beyond your means.

I did not *raise* (should be *rear*) my boy to be a soldier.

He will *rise* in his business when he *raises* his standards.

Did he *raise* (should be *increase*) your pay?

Rise is sometimes a noun; *raise,* never.

There will be another *rise* in prices.

MISCELLANEOUS

Do not *fix* the cellar door or the clock unless you wish to *fasten* it. *Repair* or *mend.*

Do not *blame it on him,* but *blame him.*

"The fire *went out on me*" is crude. Say, "The fire went out" or "I let the fire go out."

"At what hotel are you *stopping?*" is common among business men, but not considered good use. Say, "At what hotel are you *staying?*"

Do not say, "I *expect* you had a good time" for "I *suppose.*" Do not "try *and* see him," but "try *to* see him."

"*Suspicion*" is a noun. Do not use it as a verb. You may have a *suspicion*, but you can only *suspect.*

Do not say, "He *claims* to be right" or "He *claims* that the French won." *Claim* means to *make a demand*, to *assert ownership*, not to *urge*, *argue*, *declare*, or *affirm.*

A man is *informed;* it is the bill that is *posted.*

Do not "*take stock in*" any stupid *proposal* (not *proposition*). Simply do not *believe* it.

Locate means to *find* or *determine the place of.* Do not say, "I am *located* in Boston" for "I am *settled*, or *make my residence*, in Boston."

Dangling Participle

A participle at the beginning of a sentence should refer to the actual, expressed subject, not to some implied person or persons.

Wrong: "*Strolling* down the lane, the *trees* delighted us with their bright green foliage." (*Strolling* modifies *trees*, but trees do not stroll.) Say, "Strolling down the lane, *we* were delighted by" etc., or "As we strolled down the lane, the trees" etc.

Wrong: "*Turning* the first corner on your left, the City Hall attracts your attention." (The City Hall cannot turn. Say "As you turn" etc. or "Turning . . . *you* will come upon the City Hall.")

Wrong: "Being made of the finest silk, we guarantee these stockings." (*We* are not made of silk.)

Say, "Being made of the finest silk these stockings are guaranteed" or "We guarantee these stockings because" etc.

Wrong: "Sitting on the edge of the canon the sight below made me dizzy." Say, "Sitting on the edge of the canon, I was dizzy" etc. or "As I sat . . . the sight made" etc.

ADJECTIVES AND ADVERBS

Errors are frequently made after verbs of the senses: *look*, *feel*, *sound*, *smell*, *taste*, etc.

The chowder tastes good (not *well*). *Good* is a quality of *chowder*, the subject. If the adverb *well* were used, *tastes* would be modified and the sentence would mean, "The chowder performs the act of tasting, it has the ability to taste, well."

This brings us to a common confusion about *well*. *Well* is both an adjective and an adverb. In the sentence, *He works well*, *well* is an adverb because it says something about *works*, a verb. In the sentence, *He looks well*, *well* is an adjective because it describes the pronoun *He*. The sentence means, "He appears, seems, to be well, he looks as if he were well." *Well* here means *having physical health*, or *becoming, attractive*. Don't mistake this *well* for *well* the adverb, which means *successfully, prosperously, to a great extent*.

Do not say, "He looks good" unless you mean, "He looks like a good man, he appears to be good." *Good* may in this sentence also have the colloquial meaning of *able to pay* or *competent for some work*.

"He looks bad" is correct.

"He looks badly" means "He sees, observes, badly."

Notice the difference in

"He looks angry" and

"He looks angrily (at us)."

Say, "The fish smells bad."

"The fish smells badly" means the fish's sense of smell is defective.

Say, "The flower smells *sweet* (not *sweetly*)."

"The bells sound *clear* (not *clearly*)."

"I feel *well*."

"I feel *bad*."

In other cases we sometimes stress a condition of the subject instead of qualifying the verb; that is, use the adjective instead of the adverb. Say:

"The child grew up *beautiful* and *strong*."

"His voice rose *soft* and *mellow* over the water."

"He stood *firm* as a rock."

"They reached the shore *safe*." (This means "They got to the shore and were safe." *Safely*, also correct, would emphasize *reached*.)

"He appears *stupid*."

"The day turned *cold* and *gloomy*."

Slow, slowly.—Automobilists wonder which is the correct form, "Go slow" or "Go slowly." City and town authorities often seem perplexed. Both signs may be found impartially distributed in the same town, and occasionally "ly" will be seen added as an after-thought, and not very neatly, to "slow."

"Go slow" is the better form. The confusion comes from the fact that *slow* is generally thought of as an adjective. It is, but it is also an adverb in just as good repute in this phrase as *slowly*. "*Slow*" should be preferred, then, because it is a much more impressive word than *slowly*, which trails off weakly into an unaccented second syllable and takes the edge off the command. *Go slow* has the conviction and emphasis of other time-honored proverbs. Ruskin deplored the fact that these fine one-syllable adverbs, like *slow*, *loud*, and *quick*, are getting a bit old-fashioned, and are being superseded by *slowly*, *loudly*, and *quickly*.

We still hear "Louder!," not "More loudly!," when speakers fail to make themselves heard, but it is a brave man who will say, "I walked slow down the street" or "I answered his letter quick." The expression "Go slow," however, will probably never be out-moded because it combines the vitality of the proverb with the usefulness of the idiom.

Only.—Give *only* its correct position in the sentence—one as near as possible to the word it is intended to modify. These sentences are not alike in meaning:

I only did three examples.
I did only three examples.

The first sentence may mean, "I was the only one who did three examples," or it may stress *did;* as, "I only did the examples, but John proved them."

Avoid these squinting constructions which make meanings ambiguous. If you wish to call attention to *three*, say *only three* or *three examples only.* Correct these:

I only arrived last night.
I only spoke ten minutes.
He not only won the medal but also the girl.
I only want a dollar.

Almost, most, mostly.—*Most* is the superlative degree of *much* or *any* and should not be confused with *almost*, which means *approximately* or *nearly*.

We can go at *almost* (not *most*) any time.
Most men would do the same thing.
That translation is *almost* (not *most* or *mostly*) all wrong.
They are *most* tired.
It is *almost* done (not *most*)

Mostly means *chiefly, for the most part*, and should not, of course, be accompanied by *all*.

The immigrants were *mostly* French (not *mostly all*).

Any, any other.—"New York is the largest of *any* city in the world" is a crass blunder. It says New York is the largest of one (city) "New York is larger than any city in the world" is almost as bad. It says that New York is larger than itself (any city). Say, "New York is larger than *any other* city" or "is the largest city." Correct these:

John did the best of any in the class.
No country in the world is so prosperous as America.
He is superior to every one in his family. (Should be *every one else.*)

Fewer, less.—*Fewer* refers to number; *less*, to bulk or capacity.

There are *fewer* men present tonight than there were last week.
There is *less* coal in the cellar.
The difficulties are *fewer* and *less* discouraging.
Less discontent and *fewer* complaints.

Likely, liable.—*Likely* means probable and implies something *promising* or *attractive*. *Liable* means *legally responsible, answerable, exposed to danger or disagreeable consequence.*

That is a *likely* story.
You are *liable* to fall.
He is *likely* to come (or *liable*, if the thought is disagreeable)
You are *liable* to arrest.
You are *likely* to get the money tonight.

Former, latter.—These words are in the comparative degree; that is, they refer to one of two. Do not say, "Of the subjects, history, economics, and literature, I like the *former* (or the *latter*) best." Say "I like the *first* or the *last* best."

Healthy, healthful.—*Healthy* means *sound, vigorous, having health; healthful* means *promoting health.* Say *healthy* men, *healthy* appetite, *healthy* love of sport; *healthful* climates or places, *healthful* or wholesome foods, *healthful* exercise.

MISCELLANEOUS

No good.—Colloquial and questionable. Say "The cloth is *not* good, or *worthless.*"

Badly.—"I wanted to go *badly,* or *the worst way*" doesn't say what you mean. Say, "I wanted very much to go" or I very much" etc. "I wanted to go very much" may mean something else.

Very.—*Very* is not used correctly in such phrases as I was *very disappointed, very interested, very* pleased. *Very much* is the proper usage before past participles. Although these are used as adjectives, they are verb forms and do not follow the same rule as adjectives like *angry, happy,* etc. Say:

I was *very angry, very happy, very cheerful, very homesick;* but *very much disturbed, very much injured, very much delighted, very much concerned, very much interested.*

At that.—A vulgarism. "I think you are right at that" should be "I think you are right after all."

Both alike.—*Both* is unnecessary. "They are alike" (not *both alike*).

Firstly, thusly, illy.—Vulgarisms. Use *first, thus, ill.*

First.—Say, "When I began this work," not "When I *first* began." "When I was introduced (not *first* introduced)."

CONJUNCTIONS

As.—Do not omit a necessary conjunction as is so frequently done like this: "She is as quick, if not quicker than, any other girl in the office." If you leave out "if not quicker than," the sentence reads, "She is as quick . . . any other girl in the office." *As* is needed to complete the sense. Say, "She is as quick *as*, if not quicker than, any other girl in the office" or "She is as quick as any other girl, if not quicker."

As, as; so, as.—The former are used in affirmative comparisons; the latter, in negative.

He is *as* active *as* he was ten years ago.
He is not *so* active *as* he was.

Either, or; neither, nor.—Don't mix these correlatives like this:

"I do not think it is *either* honest *nor* profitable" or "It is *neither* honest *or* profitable."

Note, too, that they should be used only in speaking of two things. It is wrong to say, "He had neither friends, relatives, nor money. Say, "He had no friends, relatives, or money."

Except, without, unless.—*Except* and *without* are prepositions and are followed only by nouns or pronouns and their modifiers. *We* may say, "*except him*" *or* "*without the help*" but not "except you keep him" or "without you have the help." Here these prepositions are ungrammatically doing the work of the conjunction *unless*, which may correctly introduce only a clause. Say, "*Unless* you keep," "*unless* you have."

Like, as.—The preposition *like* is commonly and ungrammatically used in the place of the conjunction *as*. You may say "If I could only talk like him!" but not, "like he can." The clause must be introduced by *as*. Say, "Talk *like* him" or "talk as he can."

Because, that.—Do not say, "I could not go. The *reason* is *because*," etc. *Reason* already has the "*because*" and "*why*" idea in its meaning. Say, "The *reason is that*" *etc.*

If, whether.—Do not use "if" when you have an alternative in mind. "Do you know *if* he can go?" should be "Do you know *whether* he can go (or not)?

While.—*While* means *at the same time that; although.* Do not use it for *and* or *but*.

Incorrect: The first plant had a thousand men, while the second never had more than five hundred.

Incorrect: John entered the ministry, while his brother became a lawyer.

PREPOSITIONS

There are many common phrases in which the preposition should be omitted.

WRONG	*RIGHT*
Let's end *up* the game.	Let's end the game.
He opened *up* a store.	He opened a store.
He closed *up* the place.	He closed the place.
I sit opposite *to* him.	I sit opposite him.
Consult *with* him.	Consult him.
He got off *of* the horse.	He got off the horse.
He got it *off* of John.	He got it of (from) John.
He ran out *of* the door.	He ran out the door.
Where are they going *to?*	Where are they going?
They approve *of* it.	They approve it.
John appeared later *on*.	John appeared later.
I was there *at about* ten.	I was there about ten.
He is a man *of from* 225 to 250 pounds in weight.	He is a man 225 to 250 pounds in weight.
He entered *into* the grounds.	He entered the grounds.
He started *off* with a hit.	He started with a hit.
I'll explain *about* that .	I'll explain that.
They were joined *together by* a coupling.	They were joined by (or with) a coupling.
Connect these *together*.	Connect these.
We tried this plan *out*.	We tried this plan.

VERBS ARE OFTEN FOLLOWED BY THE WRONG PREPOSITIONS

Agree to, with, upon.—Agree *with* him. Agree *to* his plan. The senators agreed *upon* a policy.

Adapt to, with, from.—The machine is adapted *to* the work Adapt yourself *to* circumstances. He is not adapted *for* salesmanship. The play was adapted *from* Dickens.

Angry with, at.—She was angry *with* him and *at* his remarks.

Confer on, upon, with.—The college confers a degree *on* the graduate.

The Allies conferred *upon* the German situation.

The president conferred *with* the secretary.

Beside, besides.—Do not say, "I sat *a side of* him." It should be, "I sat *beside* him (next to, at the side of)."

Besides means additional. "*Besides* the members there were several guests present."

Between each.—Illogical, means between one. Say, "*Between* the houses was a hedge" or "*After* each act there was a song."

Different than.—Incorrect. Say, "Our problem is different *from* (not than) theirs."

In back of.—Do not say, "The garage is *in back of* the house." It is *behind* or *at the back of* the house. *In front of*, however, is correct.

In, into.—*Into* denotes movement from one place to another. "The man *in* the house went *into* the kitchen."

In regard to.—Avoid the vulgarism "in regard*s* to." Say, "in regard to that" or "as regards that."

Inside, within.—"He'll be here *within* (not *inside of*) an hour."

Onto, upon.—"He climbed *upon* the table (not *onto*)."

Outside of.—"*Except* for that (not *outside of*) he is right." "*With the exception of* these (*except for*, not *outside of*) our line is sold out."

Home, to, at.—Do not say, "I was *home* all evening." You go *home*, you send *to* your home, you are *at* home.

SOME PRINCIPLES OF RHETORIC

Aristotle defined *rhetoric* as the art of persuading men. The word is derived from the Greek *rhetor*, orator, and the principles of effective speech as taught by the Greeks and Romans are still the foundations of our own teaching. Rhetoric is not like grammar, a question of right or wrong, but one of better or worse. Choice and taste are involved in the easy mastery of the artist in words. Under the head of composition, in Chapter II, we have discussed briefly the principles of selection, unity, coherence, and emphasis; conciseness, comparison, contrast and illustration. We must confine ourselves here to a few common sources of weakness among speakers and to a few typical violations of sound rhetoric.

Condensation.—It is in the choice of words and the structure of sentences that the speaker so often fails to be persuasive. He lacks firmness, precision, and emphasis. He may be faultless, grammatically, but dull and verbose, rhetorically. He should not, of course, talk like a book. Conversational, colloquial English is less formal and more flexible. But a speech, no matter how conversational and intimate in spirit and suggestion it may be, still requires much more art in the selection and arrangement of words than the unorganized, intermittent and casual talk, in which responsibility is slight and of brief duration.

Sentence Structure.—Interest can only be sustained by a kind of foreshortening. Sentences must be built better and freighted with more meaning. Conciseness and subordination are the tools to use now. Take this sentence, for instance, from the speech of a congressman:

> That was necessary, for this reason, that no new business will ever inaugurate that has the element of hazard in it, when they know that it is to be run at a loss the first, second, and probably the third years, but by the fourth year it will be substantial and later on become one of the most profitable industries,—nobody will take it if you have on the statute books a penalizing tax law that will not allow the losses to be recouped later on, and that is what the excess profits tax will do.

Here *and* and *but* are made to connect unlike constructions, and more or less unrelated ideas. Newspaper editors look with suspicion upon any sentence that contains more than thirty words. This one has almost a hundred. Of course, it did not sound as bad as it looks. Pause and inflection helped to make it clear and to give it some subordination. But at best it is a string of clauses that seriously violates unity and coherence. There is needless shifting of subject in the use of the indefinite *they* and *you*, needless change in the point of view, beginning with "but by the fourth year." The paragraph is much clearer in the following arrangement.

> This was necessary for the reason that no new business will (not *ever inaugurate*) be undertaken (encouraged, etc.) that has the element of hazard in it. An enterprise (business, factory, etc.) may be run at a loss the first, second and even the third year, in the hope (confidence) that it will become substantial in the fourth year, and that it will later, be one of the most profitable industries. Nobody will take this risk, however, if there is on the statute books a penalizing law, like the excess profits tax, that will not allow losses to be recovered (made up, not *recouped*) later.

Diffuseness, and obscure and illogical sentence structure, are naturally very common faults with speakers. Words cannot be recalled, or sentences recast, before the audience. The first choice must stand for better or for worse. But that choice will be better when differences in sentence structure, and their significance for clearness and emphasis, are better understood and recognized.

The Loose Sentence.—Study again the three general types: The loose, the periodic and the balanced sentence. The loose is the natural and most common form. The subject and predicate are given as soon as possible and modifiers are added in a comparatively unstudied way. A sentence is said to be loose when it may be concluded before its actual end and still make complete sense. This sentence taken at random from a printed speech will illustrate.

> I am going to try to tell you, in the first place, something of the things that I saw in Europe, something of my travel experience, and then, with your help, I will try and see what the deductions are that tie them up with this coming conference in Washington.

This sentence would be complete if it ended with "Europe" or "experience." It has a main thought with trailers or afterthoughts that are not essential in the construction or the logic. We all speak like this most of the time. It is spontaneous, idiomatic and unaffected arrangement. But it is often anti-climactic. We let the cat out of the bag too soon. The heart of the idea is disclosed at once, and the rest seems relatively unimportant. Attention and interest diminish until we begin a new sentence.

The Periodic Sentence.—For the sake of variety and emphasis we need an occasional periodic arrangement. In this the complete sense is suspended until the very last word, or a word or phrase near it. Examine the differences in these two sentences.

> We could give you no finer soap for your skin than Ivory if we charged you a dollar a cake.
>
> If we charged you a dollar a cake, we could give you no finer soap for your skin than Ivory.

The advertiser prefers the latter form because the reader must, to get the meaning, go on to the very last word—"Ivory." That is the important word, and because it is last it will be longest remembered.

Climax and suspense, practical rhetorical devices for attention and emphasis, are shown here in a simple, unobtrusive way. These principles are practiced in many varieties, but the purpose of all is the same, to hold back the key word or idea until the end. Barrett Wendell in his "English Composition" speaks interestingly of the importance of position. In illustrating it he says he overlooked it himself in this sentence: "Be sure that your sentences end with words that deserve the distinction you give them." He re-wrote it: "End with words that deserve distinction."

Illustrations.—The following paragraph from a speech by James M. Beck is a single periodic sentence:

> In other words, in an age in which might was supposed to be right, in which war was conducted in a manner little removed from the lines of Alaric and Attila, in which every successful war was ended by the wholesale spoliation of art galleries and institutions of learning; when war was declared without provocation, often without any declaration, and was pursued in the most heartless and inhuman way; in that time of all times, when there seemed to be no conscience of mankind to which any appeal could be made, these simple farmers and settlers of the New World, in the same fine spirit that had sought to avoid the effusion of blood for seven months prior to Lexington, in effect said: "We have separated from England, but a decent regard to the opinions of mankind requires that we should declare the causes that impel us—that is, morally justify us—to the separation."

One more illustration, from Joseph H. Choate, will suffice:

> So long as the Supreme Court exists to be attacked and defended—that sheet anchor of our liberties and of our government—so long as the public credit and good faith of this great nation are in peril—so long as the right of property which lies at the root of all civil government is scouted, and the three inalienable rights to life, to liberty and the pursuit of happiness which the Declaration of Independence proclaimed and the Constitution has guaranteed alike against the action of Congress and of the States are in jeopardy, so long will great public service be demanded of the Bar.

The swelling period was much more common a generation ago. The more practical and intimate speech of our own day is a bundle of loose sentences, and properly so, but an occasional periodic sentence may relieve a commonplace and monotonous style, and give it firmness, distinction and even eloquence. The period is liable to become artificial and bombastic, and if overdone puts the speaker out of touch with his audience, but it is still very effective as a device for variety.

The Balanced Sentence.—The same comment holds for the balanced sentence. It emphasises through contrast and comparison. Its form is neat, and catches one's sense of euphony and harmony. No textbook would be complete without this example from Pope:

> To err is human; to forgive, divine.

The balance need not always be so perfect, or so obvious. See how skilfully the principle is put to use by Henry Van Dyke:

> It was Washington who saw most clearly the necessity of union, and he did most to make it possible and durable; and it was Lincoln, who met the dangers which Washington had predicted for that union and saved it from disaster and shipwreck.
>
> It was Washington who saw the inconsistency and the shame and the peril of slavery, and it was Lincoln who ended it.

Parallel Structure.—The balanced sentence is only one variety of the larger principle of parallel structure, the principle of putting parallel ideas into similar or uniform constructions. Nouns, adjectives, verbs, phrases and clauses that are parallel in thought should follow this rule.

Wrong: He was honest, intelligent and *of a good disposition.*

Right: He was honest, intelligent and *kindly* (amiable, thoughtful).

Wrong: The boy had three duties: *to sweep* the floor, *answering* the telephone and *distribution* of the mail.

Right: The boy had three duties: *sweeping* the floor, *answering* the telephone and *distributing* the mail (or *to sweep*, *to answer*, and *to distribute*).

Wrong: Democracy is *when* the people rule.

Right: Democracy is the *rule* of the people.

Wrong: Anarchy is *where* there is no government.

Right: Anarchy is the *absence* of government.

Wrong: His letters were clear, specific *and had a strong appeal.*

Right: His letters were clear, specific and appealing.

Wrong: In view of the great importance of the work and *having in mind our plans* for next year, I approve this suggestion.

Right: In view of the great importance of the work and *of our plans,* etc.

Wrong: We are working more in the interest of the South than of any other section.

Right: We are working more in the interest of the South than *in that* of any other section.

Wrong: The roads in Massachusetts are better than in Maine.

Right: The roads in Massachusetts are better than *those* in Maine.

Avoid Needless Shifts in Construction.—They "pull up" the reader, send him off on false leads, or confuse him by abrupt or frequent distractions. Keep the one subject, voice, tense or point of view as long as possible.

Wrong: The President lost the East, but the West was with him.

Right: The President lost the East, but carried the West.

Wrong: Smith went to the shop and they gave him a job.

Right: Smith went to the shop and was given a job.

Wrong: You do this and the rest will be done by him.

Right: You do this, and he will do the rest.

Wrong: The mixture is put into cans and you seal them.

Right: The mixture is put into cans and sealed, or You put the mixture into cans and seal them.

Wrong: I go and ask for Jim, and *found* he *was* out.

Right: I go and ask for Jim, and *find* he *is* out.

Repetition.—Thoughtless repetition, or that which comes from lack of adequate vocabulary or resourcefulness, is, of course, an evil. But parallel structure, and greater clarity and emphasis, are often secured by deliberate repetition. Two passages from Van Dyke's speech on Washington show an eloquent combination of repetition and parallel structure:

> So Washington was not the last American, nor was Lincoln the first American, though Lowell said so. Franklin was an American, and

Alexander Hamilton was an American, and Philip Schuyler was an American, and John Jay was an American. And every one of these men who had spirit enough to take his heritage from England or Scotland or France or Ireland and lay it on the shrine of liberty and equal rights was an American.

This year our attention has been fixed by orators upon the great change that has taken place in American ideals and characters, as illustrated by the contrast between Washington and Lincoln. The change from the stately pillared mansion of Mount Vernon to the Kentucky log cabin; the change from the silver buckles and silk stockings to the cowhide boots of the rail splitter; the change from the great landed proprietor to the country lawyer—quite a striking change, externally.

Sir Walter Raleigh's "History of the World" closes with a sentence of great splendor and power. It sweeps majestically on in a series of adjectives, nouns and clauses that accumulate impressiveness through fine rhythm, balance and parallel structure:

> O eloquent, just, and mighty Death! whom none could advise, thou hast persuaded; what none hath dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised; thou hast drawn together all the far-stretched greatness, all the pride, cruelty, and ambition of man and covered it all over with these two narrow words, *Hic jacet.*

Unnecessary Explanations or Reviews.—There can be little energy, little fire, in a talk that is clogged with dead wood or ashes. Be vigilant about surplusage. Fat is no better for the speech than for the man. Do not bore your audience, for instance, by telling what you are going to do. The following beginning dispels illusion and suspense. It delays the real beginning, annoys the audience with slow and dull explanation of what is already known or need not be known or is better not disclosed until later:

> I am going to talk to you tonight about the manufacture of woolen cloth. I shall take you through the process of cleaning the wool, carding, spinning and weaving it. I shall tell you something about the designing, about the dyeing and finishing.

This introduction would drive out any listener who was not too far front to be deterred by the speaker's eye.

Could anything be more discouraging than this next introduction?

> Before reporting on athletic activities and developments among the colleges of the United States during the past year, I desire to review briefly the history of the. . . .

If there was one thing that audience did not want it was history, especially history with which all were familiar and a recital of which could contribute nothing to immediate problems or interests. The speaker postpones his professed subject, reporting on developments of the past year, and makes an irrelevant introduction to his introduction.

Get on with your story. There is something exasperating in this roundabout, sauntering, cautious or dilatory manner.

Sound versus Sense.—Gladstone was, without question, one of the best speakers of his day. It was said he could tell an absorbing story about the details of a budget, make a collection of figures so eloquent that the House of Commons would listen for hours, unwearied. But every good speaker, especially if he speaks as often as Gladstone did, will occasionally run to excess. Disraeli, his chief opponent, once struck at him wittily in this comment:

> A sophistical rhetorician, inebriated with the exuberance of his own verbosity.

In Gladstone's case it was probably the profusion of ideas, the failure to select and eliminate, that sometimes jammed the speech and impeded the swift and orderly flow of significant details. Most speakers show this verbosity, however, in an attempt to obscure their lack of ideas. Or the ideas may seem a bit uninspiring in their native simplicity and freshness, so they are dressed in all sorts of stale finery—"glittering generalities," pompous platitudes and sonorous reverberations that roll out over the audience in thunderous ponderosity. Now there is no denying the impressiveness of majestic, mouth-filling words, but they are forceful only when they are used sparingly and to clothe appropriate ideas. Otherwise they soon degenerate into "sound and fury signifying nothing."

The following passage is typical of the "silver-tongued orator." It revels in rhythm and ecstatic effusion, and induces in the speaker and in part of the audience a vague emotion somewhat like that of a prayer or a chant. The absence of specific ideas and the accumulation of stock phrases serve the same purpose as the passes of the hypnotist. The suggestion is somewhat soporific:

> Once again humanity stands at the cross roads of history. Civilization demands that war cease. The world has passed through a crisis.
>
> This is educational week. Its object is obvious; its need is imperative. The general field of education is beyond my ability to treat adequately by either pen or speech. As much as I would like to, I have not come here tonight to speak of abstract Americanism. Briefly, I shall talk of the practical things of life, of the things by which we live, of the material shades of our lofty ideals, of that life into which God sent man when he said, "You shall earn your bread by the sweat of your brow"; of the life our fathers lived, and which they had in mind when they declared for life, liberty and the pursuit of happiness, for they knew that if men were to be happy they must pursue it, they must work for it, they must be laborers in the vineyard of the Lord.

ASSIGNMENTS

1. Clip from the newspapers five examples of ungrammatical usage. Read them to the class and make the necessary corrections.
2. Give short talks with plenty of illustrative sentences on the following:
   - (*a*) *Shall* and *will*.
   - (*b*) *Should* and *would*.
   - (*c*) *Lie* and *lay*.
   - (*d*) *Who* and *whom*.
   - (*e*) Problems in pronouns (*each*, *every*, *either*, etc.).
   - (*f*) Perplexing prepositions.
   - (*g*) Verbs of the senses.
   - (*h*) Preposition or conjunction?
3. Correct the following sentences:
   - (*a*) Making our way through the tunnel, daylight appeared at last.
   - (*b*) Having eaten our hasty meal in the station, the train resumed its long journey.
   - (*c*) After rowing desperately for half an hour, the shore seemed farther off than ever.
4. Read to the class three examples of "dangling participle" and correct them.
5. Find five examples of loose sentences and rewrite them as periodic sentences.
6. Read in class a passage illustrating the effective use of periodic sentences.
7. Read a good illustration of balance.
8. Read several examples of needless shifts in construction and correct them.
9. Give a short talk on "parallel structure." Read illustrations and violations, and correct the latter.
10. Read a passage made effective by skilful repetition of words or ideas.
11. Re-write the following sentences. Make two or three sentences of each, if you find it necessary:
    - (*a*) But he said there was something else than that in the bill; and he was hoping that, by inserting this percentage basis, people would come to think on the subject in more intelligent and more inclusive terms than simply "exclusion" or "admission"; that, after all, this was only a per cent, a percentage of something or other, and whether the right percentage, or the right something or other, remained to be seen, because, sad to state, no one knew; but if we could get legislatures and the public to begin thinking about some relationships in this matter of admissions of immigrants, probably they would begin to take into consideration some of the fundamental, influential factors of the whole problem; and that he believed to be the main virtue of the bill that was then pending, that was afterwards passed, and which will doubtless be reenacted.
    - (*b*) It seems he has a proposition that we ought to find out very definitely what the incoming administration may have to say as to the hope for an educational department; and if there is not immediate hope, then I am sure the educators of this country cannot afford to play the part of the "dog in the manger," so far as immigrant education is concerned, and that they will have to follow some other course, which may be a longer way around, but, after all,

the shorter one home, if they get a bite at a time and gradually initiate our national government into the pieces of a complete department of education, until there are so many pieces and so much confusion, if you please, from so many pieces, that the government will be under the compulsion of erecting a single department, to correlate and unite them all.

(*c*) Today the very perfunctory procedure allowed by the law does not permit consuls to pass upon the qualifications for admission, which the Immigration Service alone is authorized to perform; but what it is doing is getting the immigrant nearer his starting-point; and perhaps it will wake us up to the fact that the immigrant would be very much friendlier to America if the numerous regrettable instances did not occur of immigrants coming here and finding that they had torn themselves up by the roots, taken the long journey to this far country, only to be rejected as undesirable, an action which it is the duty of our country to take, from the fundamental, primitive law of self-preservation and self-protection.

(*d*) The commander of one of the divisions of our army seemed to appreciate this principle very exactly and thoroughly, *when* he was faced with the problem of two thousand Austrians getting ready to leave his cantonment, *when*, along in December of 1917, we declared war against the dual empire, for the draft law had gathered in such subjects of Austro-Hungary as had taken out first papers here.

(*e*) You have the thing so high that the public strikes in buying, and when the public will not buy, your market is gone, production will either decrease or close down, and then business stops, then capital is not invested, and then labor is out of employment, and then everything is dislocated; and what I am trying to do is to see how we can strike a scale of cost production within the possibility of the public to purchase.

(*f*) Then *we* reduced the hours of work, and while in a degree that is always advisable, yet when *you* go below a certain time, where you are increasing the cost and decreasing production, that is dangerous.

(*g*) Of course that is unsound, unscientific and uneconomical, and therefore it strikes me that while we have done something in the way of lowering the surtax, it should not have been placed as high as 50 per cent, and we will have to reduce that before very long.

12. Find a selection that is dull and obscure because of its wordiness. Re-write and read both passages to the class.

13. Examine the rhetorical devices in this familiar passage from Robert Ingersoll. Point out examples of alliteration, personification, repetition, balance, simile, metonymy, metaphor, euphony, and climax. What devices are most prominent? Why do you enjoy the selection? Why is it not quite convincing?

    Read the passage aloud frequently. It furnishes excellent practice for poise, deliberation, pause, voice placement, and expansive and authoritative tone and action.

A little while ago, I stood by the grave of the old Napoleon—a magnificent tomb of gilt and gold, almost fit for a dead deity—and gazed upon the sarcophagus of black Egyptian marble, where rest the ashes of that restless man. I leaned over the balustrade and thought about the career of the greatest soldier of the modern world.

I saw him walking upon the banks of the Seine contemplating suicide. I saw him at Toulon; I saw him putting down the mob in the streets of Paris; I saw him at the head of the army in Italy; I saw him conquer the Alps and mingle the eagles of France with the eagles of the crags; I saw him at Marengo, at Ulm, and Austerlitz; I saw him in Russia where the infantry of the snow and the cavalry of the wild blast scattered his legions like winter's withered leaves; I saw him at Leipsic in defeat and disaster—driven by a million bayonets back upon Paris—clutched like a wild beast—banished to Elba. I saw him escape and retake an empire by the force of his genius. I saw him upon the frightful field of Waterloo, where Chance and Fortune combined to wreck the fortunes of their former king, and I saw him at St. Helena, with his hands crossed behind him, gazing out upon the sad and solemn sea.

I thought of the orphans and widows he had made, of the tears that had been shed for his glory, and of the only woman he ever loved, pushed from his heart by the cold hand of ambition; and I said I would rather have been a French peasant and worn wooden shoes; I would rather have lived in a hut with a vine growing over the door and the grapes growing purple in the rays of the autumn sun; I would rather have been that poor peasant with my loving wife by my side, knitting as the day died out of the sky, with my children about my knee and their arms about me; I would rather have been that man and gone down to the tongueless silence of the dreamless dust than have been that imperial personification of force and murder.

14. Scott Fitzgerald in his play, "The Vegetable," has a little fun at the expense of a certain type of public speaker. He says he found the following speech, given by one of the characters, verbatim in The Congressional Record. Make a list of the mixed figures and explain the illogical combinations. Cite other mistakes and absurdities in the passage:

Gentlemen, before you take this step into your hands I want to put my best foot forward. Let us consider a few aspects. For instance, for the first aspect let us take, for example, the War of the Revolution. There was ancient Rome, for example. Let us not only live so that our children who live after us, but also that our ancestors who preceded us and fought to make this country what it is! . . . And now, gentlemen, a boy today is a man tomorrow—or, rather, in a few years. Consider the winning of the West—Daniel Boone and Kit Carson, and in our own time Buffalo Bill and—and Jesse James! . . . Finally, in closing I want to tell you about a vision of mine that I seem to see. I seem to see Columbia—Columbia—ah—blindfolded—ah—covered with scales—driving the ship of State over the battlefields of the republic into the heart of the Golden West and the cotton fields of the Sunny South.

CHAPTER IX

IMPROVING THE VOICE

The quality of a salesman's voice frequently sells more goods than his arguments. There is no conviction in dull, listless tones or nasal, squeaky, growling or throaty utterance. "The voice is the man," says Paul Heyse, and it is the man we judge before we are interested in his goods. Voice without words is eloquent. Sometimes you hear strange voices in the next room or some distance away. You cannot see the faces or distinguish the voices. But you may still get specific or vivid impressions of the speakers. You are sure they are cheerful or depressed, triumphant or angry, weak or strong, irritable or good-natured, querulous or calm, affected or sincere. Some of them you instinctively like, others you dislike. You unconsciously judge the character of a man, in large measure, by his voice.

The American Voice.—In Europe tone and enunciation are class distinctions. Europeans never tire of telling what poor voices Americans have. They object to the nasal, nervous, high-pitched tones of our women and the colorless or crude, uncultured voices of the men. They think we sound like well-fed savages and not like cultivated citizens of a great country. This criticism may be prompted in part by a rather common supercilious and patronizing attitude, but it has enough truth in it to teach us a valuable lesson. There is probably, on the whole, more poor voice in Europe than there is here. Poverty, ignorance, and misery produce it, but the upper classes, through inheritance, environment and deliberate thought about the significance of good voice quality, are distinguished by more attractive and musical modulations.

Pride in Speech.—The fact is, we are just becoming conscious of the influence of voice. We are just emerging from a pioneer stage in which as a nation we had little pride in speech. We have heard our noble English language corrupted and degraded by hundreds of dialects and the "pigeon" English of millions of immigrants as well as by our own indifference. Popular education is doing little so far in attacking this problem, but the great interest shown everywhere in the study of oral English is a most encouraging sign of a wide-spread desire for a genuine culture. Perhaps the most important test of education is the ability to speak one's language well, and in the future college degrees will have comparatively little social value to those who fail to meet this requirement.

Organic Differences.—We usually overlook the fact that we can train and improve the speaking voice just as we do the singing voice. Indeed they are the same thing, and the same principles of development are applied to both. To be sure, no two voices are alike. We are born with certain conditions that cannot be changed. In this respect we are like so many violins or flutes or cornets. These differ in fundamental *timbre*, *klangfarbe* or tone-color according to their size and the shape and texture of their materials. The Stradivarius has an initial superiority over other violins. Caruso is said to have had longer vocal cords, larger lungs, deeper chest, larger teeth, roomier resonance chambers in the head and mouth than the vast majority of human beings. Here are the differences we cannot overcome, but this is only half the story. Caruso would not have been a great singer if he had not assiduously cultivated his voice. Between his early singing and that of his prime there was almost as much difference as that between the wild rose and the garden rose. The Stradivarius in the hands of a poor player will not give us the pleasure of a mediocre instrument in the hands of a master.

Then, too, the difference in the fundamental tone may not be one that implies better or worse. We hear many fine speakers and singers. Each has a different appeal and voice quality, but we may enjoy one as much as another. This distinctiveness gives us an individuality that we ought to prize. It is the thing that identifies us more than our clothes or our personal appearance. We readily distinguish the voices of our acquaintances over the telephone or in the next room. Our voices reflect us, and with this thought goes the comforting fact that practically every voice can be made agreeable and persuasive.

Good Health.—The most obvious requirement of good voice is good health. The voice is sensitive and expressive of the condition of the body. When a man is sick his voice is thinner and weaker: when he is well it is correspondingly more robust and colorful. Farmers, sailors and all out-door workers have generally a mellower, richer fundamental tone. Constrictions or disease of the lungs, throat, mouth or nose prevent the making of satisfactory tone. Many persons handicap themselves all their lives by neglecting serious defects which could be removed by a simple bit of surgery.

Breathing.—Breath is the raw material of tone. You inhale and fill the porous sponge-like lungs, which then press down upon the diaphragm, the rather tough, elastic muscle that is the floor of the chest and the roof of the abdomen. The diaphragm arches up somewhat like a dome, and in deep breathing the lungs flatten and harden it. When you exhale, the diaphragm rises back to its original position and helps to force the air out of the lungs. The breath goes up the wind-pipe over the vocal cords, where the vibrations produce the initial tones.

Place your fingers just under the ribs, in front, and notice how the walls of your stomach press out and fall back with the action of the diaphragm. Observe a sleeping cat or dog or baby and you will see a very pronounced rhythmic action.

Lie on your back, breathe easily, place your hand on your stomach, and you will feel the same rise and fall. Nature has made us, in this position, proof against lazy, shallow breathing. Sit up, focus your breathing at the stomach and see if you are getting the same effect. Do not allow the chest or the shoulders to rise. The distention should be felt at the lower ribs and around the waist line.

Women, especially, because of tight clothing sometimes get the habit of only half filling the lungs. Men, too, become careless because of cramped positions at desks or too little physical alertness. This kind of breathing will sustain life after a fashion, although the lack of fresh air in the lower lungs frequently causes decay and is a prime cause of lung and throat diseases. But it is inadequate for good speaking whether in conversation or on the platform. Tone is affected vitally by the volume and force of the air column that vibrates the chords.

If the breathing is shallow and spasmodic the tone will be thin and breathy. The breath is too quickly exhausted. The lungs and diaphragm may be thought of as a bellows. If the bellows is leaky or wheezy, the tone cannot be full and round. Or you may compare the diaphragm to the spring of your phonograph or the pistons of your engine. Notice the deep chests and deep breathing of singers. They practice breathing to sustain the long phrases of song which astonish us. The notes are prolonged with firmness. No quavering must mar them. This is done by inhaling quickly and exhaling slowly. You must get the habit of holding back the breath, easily, however, and without a feeling of effort or distress. The bellows must press the breath out very gradually. No more breath should be expended in making a tone than is necessary. Hold a lighted candle three or four inches from your mouth and see if you can talk in ordinary conversational tone without blowing it out.

This deep controlled breathing for speech can usually be gained only by practice and by thinking about it. The following exercises are simple and can be done at any time.

EXERCISES

1. Stand easily erect and place the hands under the ribs, the finger tips touching in front and the thumbs extended toward the back. Inhale gently, but deeply. As the lungs fill, you can feel the walls of the stomach pressing out. You will be conscious of an expansion and fullness all along the waist line.
2. Inhale for about five seconds and exhale slowly on *s-s-s-s*, the sound of escaping steam. The teeth are closed for this exercise and help to keep back the breath.
3. Inhale as before. Exhale on the sound of *ah*. Conserve the breath. Begin softly and make the tone as free from gutteral or throaty harshness as possible. After a little practice you should be able to prolong the *ah* without a quaver for half a minute.
4. Try the same exercise with *oh*, *ōō*, *ē* at different pitch levels.

Volume.—There is no excuse for a healthy person's speaking in tones that cannot be heard. Take a deep breath and expel it on *uh-uh-uh-uh-uh* (like the *u* in *but*). Aim at the farthest wall or a distant tree with these brisk expulsions. Next, instead of *uh-uh*, exhale on, "I call to thee with all my voice." Lift up the voice easily, without shouting or yelling. Prolong the vowels and let them ring. With the diaphragm working energetically and the tone coming apparently from the stomach instead of the throat, there is little temptation to constrict the muscles in and around the voice-box. Think the tone at the lips, or try to hit the back of the upper teeth. Pump the breath from the waist over the vocal cords into the head and mouth. It seems almost easier now to expand the breath on a full round ringing phrase than to subdue it to a more casual or softer or thinner tone. Give the following passages in a kind of prolonged chant and yet with enough vigor and variety of inflection to indicate their complete meaning. Try the shorter ones on a single breath:

Once more unto the breach, dear friends, once more;
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility;
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage;

. . . .

Now set the teeth and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height! On, on, you noblest English.

. . . .

Follow your spirit; and upon this charge
Cry, "God for Harry!" England and St. George!"

Shakespeare, "Henry V."

I impeach Warren Hastings, Esquire, of high crimes and misdemeanors.

I impeach him in the name of the Commons of Great Britain, in Parliament assembled, whose parliamentary trust he has betrayed.

I impeach him in the name of all the Commons of Great Britain, whose national character he has dishonored.

I impeach him in the name of the people of India, whose laws, rights and liberties he has subverted, whose property he has destroyed, whose country he has laid waste and desolate.

I impeach him in the name, and by virtue of those eternal laws of justice which he has violated.

I impeach him in the name of human nature itself, which he has cruelly outraged, injured and oppressed, in both sexes, in every age, rank, situation and condition of life.

Burke, "Impeachment of Warren Hastings."

Lift up your heads, O ye gates; and be ye lifted up, ye everlasting doors; and the King of glory shall come in.

"Psalm xxiv."

Hang out our banner on the outward walls;
The cry is still, "They come!"

"Macbeth."

A horse! a horse! my kingdom for a horse!

"King Richard iii."

O, that this too, too solid flesh would melt.

"Hamlet."

Roll on, thou deep and dark blue ocean, roll;

BYRON, "Childe Harold."

Sail on! and on! and on!

JOAQUIN MILLER, "Columbus."

If such there breathe, go, mark him well!

SCOTT, "Lay of the Last Minstrel."

Try to speak this sentence on one breath:

There is not, throughout the world, a friend of liberty who has not dropped his head when he has heard that Lafayette is no more.

EVERETT, "Eulogy on Lafayette."

Phrasing.—This last exercise is exhausting. It is a good test for deep and controlled breathing, but should never be given this way before an audience. There should always be ample breath in reserve. Breathe often; at natural pauses and through the mouth as well as the nose. You cannot breathe quickly enough through the nose alone. Of course, in ordinary life breathing, keep the mouth closed. Try the sentence from Everett again and pause for quick, deep breath through the mouth after "world" and after "head," and note how much easier and firmer, less hurried and more authoritative, the enunciation is.

Try the following sentence on one breath:

It was seventeen years after our parting on the Wawona ridge that I stood beside his grave under a pine tree on the hill above Sleepy Hollow.

MUIR, "Our National Parks."

This, too, is difficult. Pause for breath after "ridge" and after "grave" and notice the saving in effort and the increase in force. Another pause after "tree" would not violate the sense.

If you felt the breath too nearly spent, you might pause without serious loss of meaning after "parting."

Breath Control.—Well-sustained breath support is the first requirement of mellow and authoritative utterance. Remember, however, that too much breath is as bad as not enough. The excessive breathing that gives a strangling or bursting feeling is injurious to the lungs and makes impossible the almost effortless control by which the breath must be conserved in speech, and which should become practically as automatic and instinctive as ordinary breathing. For better health get the habit of breathing deeply and gently; and for better voice, of frequently expelling the breath through the closed teeth or through the closed lips. Puffing the cheeks is good for the face and will make for better vibration and resonance of the teeth and mouth.

Endurance.—An hour's talk requires the same kind of strategy as a ten-mile foot race. The rate of speed for almost the whole distance must be comfortable, deliberate and sustained by deep breathing. You may rush through a five minute talk, perhaps, without great fatigue, but much of the tone will be breathy, thin, and monotonous because the bellows is collapsing too rapidly, and the tone must be made by what little breath there is in the mouth and by a tiring and irritating contraction of the throat muscles.

Relaxation.—The second important step in voice production is the relaxing of the muscles of the mouth and throat. Correct breathing helps to take the attention away from the vocal cords and partly solves the difficulty. Think of voice as starting from the waist. Sore throat, hoarseness, dryness, fatigue and almost all roughness in the voice come from gripping and contracting the throat muscles. The college yell is about the worst thing for the delicate tissues. The sharp bark is so irritating that it frequently leaves the student sick all over. The loud or querulous or argumentative or hurried tone is almost as bad because it involves strain. Relax, surrender. The lower jaw is usually too stiff. Let your head fall forward until your chin almost touches your chest. With blank, half-closed eyes shake the head gently from side to side. Open your mouth and let the jaw hang loosely during this exercise. Let it swing heavily, almost as the hand does from the wrist.

Yawn-n-n! Stretch and try it again. As the yawn breaks, say, "Ah, ah, I know." Notice how cool and mellow and comfortable the tone is. Look into the mirror as you yawn and notice how the throat opens. The soft palate with its triangular pendant, the uvula, rises away from the tongue and gives the breath a better chance to make good tone in the mouth and head.

Control Your Tongue.—The velvety texture of the mouth and throat must be disturbed as little as possible. The tongue has long been called an unruly member, and it so in an added sense. The back of the tongue is joined to the swallowing muscles, and unnecessary movement causes these to pull and to interfere with the sensitive tissue around the vocal cords. When the tongue is not active in the making of consonants and words, it should lie flat and still in the mouth, the tip just touching the bottom of the lower teeth. Words, then, should not be made too precisely. The tongue should make contacts neatly, quickly, and lightly, stressing consonants just enough to make words distinctly and correctly, but making no waste effort that will only cause further tension in the throat.

Prolong the Vowels.—Immediate improvement often results from prolonging, almost singing, the vowels. The tone carries farther and is more musical. The outdoor speaker, if he is wise, practically chants his speech. The clipped and more rapid enunciation of ordinary conversation cannot be heard. Indoors, too, the speaker will never be exhorted to speak "louder," if he remembers that besides adequate breath support he needs the singing or prolonged word. It can be heard much farther and is much more eloquent than mere loudness or noise. Loudness overwhelms, but is still indistinct and raucous or shrill in quality.

The newsboy and the huckster would not last long if they shouted or yelled their wares. They chant them:

Glo-o-o-be, Hera-a-a-ld, Telegra-a-am. Stra-a-awberrēēs, bana-a-an-as, mĕ-ĕlo-ons.

Their enunciation and pronunciation are often vile, but they can call off their lists all day without fatigue.

In conversation we naturally should not prolong vowels with exaggerated effect, but we must prolong them more than most speakers do if we wish sympathetic and impressive utterance. Rapid or staccato enunciation is liable to be thin, monotonous, and unimpressive. Of course, in prolonging words there is danger of dawdling, of lifelessness, and artificiality. But conscious and studious listening to yourself and to others will help you to get a natural and pleasant speech melody that has also vigor and variety.

EXERCISES

Stop swallowing and chewing words. Don't squeeze them out with the throat muscles. Let the diaphragm push up the tone easily. Say "hah," like a sigh, with a strong downward inflection. Say without effort, letting the words float upon the breath:

Half a league, half a league onward.

Open your mouth, take a good gulp of air and say sympathetically and cheerfully:

1. A-a-ah, swee-eet is Tipperary in the springtime of the year!
2. Oh, the calm and the charm of the farm!
3. Over the sea and far away.
4. Grow old along with me.

Breathe deeply and expel the breath in a gentle, comfortable laugh:

Hah, hah, hah, hah, hah, hah, hah!

Always think the tone well forward at the lips. Move the lips vigorously in these exercises:

Oo-wuh, oo-wuh, oo-wuh. Yaw-hoo, yaw-hoo, yaw-hoo. Ee-yaw, ee-yaw, ee-yaw. Mee-yow. Mee-yow, mee-yow. Moo-oo-oo! moo-oo-oo! moo-oo-oo!

Resonance.—Consciousness of the open throat will be gained more easily when considered in connection with the third great principle of voice—that of resonance. What is it that amplifies and beautifies the tone of your phonograph? The horn. Detach the horn and the tone is thin and squeaky. The head is the horn for the voice. The initial or fundamental tone made at the vocal cords is enriched by the over-tones, the vibrations in the mouth and nasal chambers. Use your head. The cavities in it make the mellow, resonant, singing voice. Surgeons have experimented with headless bodies by pumping air through the lungs over the vocal cords. The result proved what they expected. There was only a faint murmur or buzz. Resonance is the most important quality of the singing or speaking voice.

Think of tone as a fountain that spurts from the diaphragm to the bridge of the nose and descends through the nostrils.

Obstructions to Pure Tone.—What we call a "nasal tone" is really not nasal at all. It is caused by a constriction in the nostrils. Pinch the nostrils and talk. The disagreeable twang is very pronounced. Diseased cartilage, growths, or a twisted septum may obstruct the free passage of the breath or offer a soft, spongy resistance that makes a muffled or otherwise impure tone. The ringing, singing tones are made by vibrations against the hard, bony structure of the chest, the teeth, and the head. Diseased tonsils, adenoids and other growths are not only handicaps to the health in general, but especially so to the voice. If you have difficulty in breathing or have any other trouble with the nose or throat, consult a specialist. It may be a slight operation that stands between you and greatly increased vitality and greatly improved tone.

Placing the Tone.—Your exercises for resonance are attempts to place the tone in the head. There is, of course, no stream of tone that you can direct. There are only vibrations. But you can think a tone in the head just as you think of breath and tone starting near the stomach. It is only "thinking makes it so" in all the variety of modulation that the voice achieves in song or speech. So we sometimes speak of aiming our words at the bridge of the nose or the back of the upper teeth. Some combinations of vowels and consonants are easier for this purpose than others.

EXERCISES

A hum, for instance, is the purest sound you can make. It is breath made tone with the least resistance. The mouth and throat enjoy perfect relaxation. Hum softly into the head. If you detect nasality try it softer still. You are expending too much breath. On a comfortable pitch level hum *m-m-m-m.* Feel the vibrations under the upper lip and in the nose. Fill the head with vibrations and then open the lips a little on *m-m-ee. ee* is made well forward at the lips and will not disturb the vocal set. After some practice with *me* for resonance and relaxation, try *moo,* another good lip combination. Then proceed to *maw* and *ma,* the next easiest. *Boom,* you will see at once, is a fine word. "Boo-oo-m-m! boo-oo-m-m! boo-oo-m-m! the great gun roa-oared!" Hear the roar! Let it swell up into the head and boom resonantly out at the lips.

N is even better than *m* for head resonance, especially in the ending *ng.* Try "*ung, ung, ung,*" *bung, rung sung, lung,*. One teacher of singing likes this phrase: "nine unknown men in Maine." Chant the words on one level and run them together: "nine-nunknown-men-nin-Maine." *Nay* aimed at the upper teeth helps some students to a sense of head tone. Caruso, it is said, used to try out his voice before his entrance by walking back and forth intoning *feesh, feesh, feesh.* The *f* and *sh* as well as the *ee* are made forward at the lips with a minimum disturbance of the throat and tongue muscles, and there is just enough checking of the breath to make a good breathing exercise. If you understand the principle, you can find or make up many other useful words and phrases.

How Emotion Affects Voice.—The technical or mechanical method of voice improvement often requires the supervision of a teacher until the student learns to do the exercises efficiently. There is a more interesting and more practical way to work with or without an instructor. The effect of the emotions on the body is well-known. Men have always whistled to keep up their courage. William James, the psychologist, tells us that we can shake off depression by getting up, walking about and singing a cheerful song. Go through the motions of cheerfulness, and you will soon be actually cheerful. Try the reverse if you are curious. Slump down in your chair in a dejected attitude. Hold your head in your hands, think of something dismal, and you will soon have a self-induced but genuine and engulfing gloom. The psychologists have proved by hundreds of scientifically conducted experiments that the buoyant, uplifting emotions like love, joy, happiness, optimism, admiration; the sensations of grandeur, sublimity, power, and service, are tonics—wholesome stimulants that actually promote the well-being of the body. They improve the circulation of the blood and aid digestion. Fear, on the other hand, and its variants, anger, irritability, worry, nervousness, haste and depression, have a correspondingly opposite effect. They poison the system and lower the vitality and often cause serious illness. Doctors make practical studies of the temperaments of their patients and use every means of suggestion for encouraging emotions of satisfaction and pleasure. Christian Science, Coué's Auto-suggestion and other methods of mental healing all owe their success to the expansion of these basic concepts.

Interpretation.—Now the voice reacts almost immediately to this treatment. We recognize the habitually cheerful man by his clear open tones, and the chronically timid or nervous or worrying person by his negative, muffled, subdued, thin, strained or piercing voice. James points the way to a sound method of practice in his theory of imitation of emotion. By reading aloud, feeling and interpreting hopeful and courageous, sublime, vigorous and altruistic literature, we create in ourselves the moods that involuntarily bring about deep breathing, relaxed throat muscles, and the resonance of noble expression. But emotion is the result of meaning, of accurate and sympathetic understanding of the passage to be rendered. Coué furnishes us now a revealing hint. He says that the remarkable cures of suggestion are the result, not of the will, but of the imagination. See concretely and vividly the thing you wish or are trying to do. Put yourself in the author's place, get into his frame of mind, make his images, pictures, clear to yourself. You must not only know the meaning of his words, but their overtones, their implied and emotional values. Brood over the passage, live it and finally read it to a present or to an imaginary audience. Read it like an authoritative interpreter who thoroughly enjoys the privilege of explaining and translating a great friend.

Poetry Is Practical.—Poetry is much better than prose for this purpose. It is not only more stirring, more highly charged, but its language is essentially musical and beautiful. When you can read Shakespeare you have trained your voice. You express his heartiness, boldness, ease, authority, tenderness and wisdom in words and phrases that are almost everywhere ideally adapted to the work of voice improvement. It is significant that we have today scarcely any actors who can play Shakespeare. Voices and the desire for study are lacking. The easiest way is to trade on a flashy or superficially attractive personality. The commonplace and often cheap dialogue makes no demands upon the performer. An occasional splendid, ringing, magical voice still delights audiences, and is possessed almost without exception by one of the older school that had ample experience in Shakespeare and other poetic drama. You don't want to be an actor or a reader, but you do want a voice easily responsive, confident and sympathetic, and capable of expressing as large a vocabulary of modulations as of words.

Orotund Quality.—First, practice for good, round orotund quality. Lyric poems of slow movement serve the purpose well.

Reflective, deliberative sentiment touched with a gentle melancholy, helps to open the throat and stimulates deeper breathing. The more sustained, higher-pitched poems of praise or joy are equally useful.

Try the following passage from Tennyson. Notice the prolonged rhythm of the first two lines. See and hear those dark, slow, heaving, ponderously breaking waves. Suggest them in *brea-eak, brea-eak, brea-eak.* Every word in these two lines is a single syllable and each is ideal for practice in tone-placing. The next two lines have chiefly short vowels and should be read somewhat faster. Speak the third line in one breath and the fourth in another; then try to speak both on a single exhalation.

Get the atmosphere and the mood of the poem. Understanding and feeling must be fused in a kind of "pleasureable melancholy." Read with pulsations and rhythm that suggest the smooth, effortless, but long and steady swell of the ocean. Avoid the short and choppy:

Break, break, break,
    On thy cold gray stones, O sea!
And I would that my tongue could utter
    The thoughts that arise in me.

O well for the fisherman's boy,
    That he shouts with his sister at play!
O well for the sailor lad,
    That he sings in his boat on the bay!

And the stately ships go on
    To their haven under the hill;
But O for the touch of a vanish'd hand,
    And the sound of a voice that is still!

Break, break, break,
    At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
    Will never come back to me.

Tennyson wrote "Crossing the Bar" not long before his death. Get the spirit of calm, beauty, fullness and depth that pervades the poem. Give it pause, dignity, impressiveness and golden, resonant tone.

Sunset and evening star,
  And one clear call for me!
And may there be no moaning of the bar,
  When I put out to sea.

But such a tide as moving seems asleep,
  Too full for sound and foam,
When that which drew from out the boundless deep
  Turns again home.

Twilight and evening bell,
  And after that the dark!
And may there be no sadness of farewell
  When I embark;

For tho' from out our bourne of Time and Place
  The flood may bear me far,
I hope to see my Pilot face to face
  When I have crossed the bar.

The following lines are spoken by Macbeth just after the death of his wife and just before his own death in the battle which he is awaiting, and which he knows will be the end of his mad career. Give the first line slowly, and suggest the infinite, monotonous, wearying existence that Macbeth contemplates. Let philosophy and chastening disillusion speak in relaxed and swelling tones. Courage and dignity remain, though hope is gone.

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death Out, out brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

In the following passage from Julius Caesar, Marullus, a partisan of the now dead Pompey, upbraids the mob for its fickleness in shifting its uproarious adulation so quickly to the conquering Caesar. Give it heartily, buoyantly, in good, round vigorous denunciation, sarcasm and command. It is good practice for breathing, resonance and volume.

> You blocks, you stones, you worse than senseless things!
> O you hard hearts, you cruel men of Rome,
> Knew you not Pompey? Many a time and oft
> Have you climb'd up to walls and battlements,
> To towers and windows, yea to chimney-tops,
> Your infants in your arms, and there have sat
> The livelong day with patient expectation
> To see great Pompey pass the streets of Rome:
> And when you saw his chariot but appear,
> Have you not made an universal shout,
> That Tiber trembled underneath her banks
> To hear the replication of your sounds
> Made in her concave shores?
> And do you now put on your best attire?
> And do you now cull out a holiday?
> And do you now strew flowers in his way
> That comes in triumph over Pompey's blood?
> Be gone!
> Run to your houses, fall upon your knees,
> Pray to the gods to intermit the plague
> That needs must light on this ingratitude.

Wolfe read Gray's "Elegy" the night before he attacked Quebec and remarked to his officers that he would rather be the author of these lines than the victor in the impending battle for the possession of Canada. Read them as if you knew why:

> The boast of heraldry, the pomp of pow'r,
> And all that beauty, all that wealth e'er gave,
> Await alike th' inevitable hour.
> The paths of glory lead but to the grave.

Poe's "The Bells" is a remarkable performance in combining effective imitation of the tones of several kinds of bells with an appropriate mood and sentiment for each. Try to support him adequately by reading with discrimination for sound and sense:

Hear the sledges with the bells—
Silver bells—
What a world of merriment their melody foretells!
How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystaline delight;
Keeping time, time,
In a sort of Runic rhyme
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells,—
From the jingling and the tinkling of the bells.

Hear the mellow wedding-bells—
Golden bells!
What a world of happiness their harmony foretells!
Through the balmy air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid ditty floats
To the turtle-dove that listens while she gloats
On the moon!
Oh, from out the sounding cells,
What a world of happiness their harmony foretells!
How it swells!
How it dwells.
On the Future! How it tells
Of the rapture that impells
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their melody compels!
In the silence of the night,
How we shiver with afright

At the melancholy menace of their tone:
For every sound that floats
From the rust within their throats
Is a groan.
And the people—Ah, the people,
They that dwell up in the steeple,
All alone,
And who, tolling, tolling, tolling,
In that muffled monotone,
Feel a glory, in so rolling
On the human heart a stone:

Energy and Variety.—Emphasis has been put upon quality, openness, purity, and resonance of tone. But the best voice is dull without energy and variety. These were necessary, of course, for satisfactory interpretation of the selections you have already studied. The range, however, was rather limited. The elements of force, time and pitch are present in all speech, but they are frequently blurred or subdued through a lack of interested and intelligent thinking, or of physical vitality, or both. The melody of speech has a wide range. You can not possibly hold the attention with a plodding monotone.

Inflection.—The Chinese vocabulary is largely dependent upon modulation. Inflection must be accurate and decisive. One phrase given with cheerful upward stroke means, "A pleasant good morning!" The same words given with a sharp downward inflection mean, "Go to the devil!"

As a matter of fact, we also have a large vocabulary of modulation which supplements our vocabulary of words. The voice of the interesting speaker always tells us a great deal more than the same words in print do. We can fall into bad habits of inflection just as we may neglect proper enunciation. An old business associate meets you on the street. He growls "Good morning!" Your experience with him assures you that he means well and that he is in really good temper at the moment, that he is only speaking in his usual muffled, throaty tone of which he is not at all conscious. A stranger, however, would undoubtedly get the implication, "Go to the devil!" and that meaning would be just as strong and practical for him as if the words themselves accompanied. He completely ignores the actual words, "Good morning."

Conventional Modulations.—We often reprove ourselves for our apparently unreasoning dislikes for certain persons. We have to admit that these persons seem well-disposed, intelligent and good-natured. If we analyze our feeling and try to account for it, we sometimes find the cause in the disliked one's voice. We find that while his words are satisfactory, we are irritated by something in his tones that is inconsistent with them. He depresses or irritates us with the brisk, cheerful words: "And how are you today?" or "Good-bye" or "Hope you had a pleasant time" or "How is your family?" or "Pleased to meet you." He intends to show friendly interest, but we can't help feeling that he has no genuine interest and that he is only using the words to get rid of us as soon as possible.

Of course, society uses a great deal of polite camouflage that does not deceive or offend. It is a necessary lubricant and we do not expect others to live up always to the spirit of their words. But we do expect a thoughtful and sincere note instead of the absent-mindedness that characterizes so much speech.

Unresponsiveness.—Most of us are not so absent-minded or uninterested as we seem. Our voices do not register because we have not exercised them any more than we have the rest of our bodies, perhaps, or our minds. We have slumped into a narrow compass of inflection, and lack of use has made our voices cramped and comparatively unresponsive. Of course, the chief difficulty is the lack of interested, active, and purposeful thinking. An active mind will certainly make an active voice, and right here there is consolation for those who have not the appealing natural voices that some have. The best voice in the world will make a poor speech, one that will not be listened to long, unless it is supplemented by a wealth of stimulating inflection created by the energy and conviction of an alert mind. Speakers often look and sound as if they were talking in their sleep. They need a physical shaking to wake them up. Take heart from the many good speakers who are working under a handicap of slight physique and comparatively thin voices. They hold their audiences by distinct, clean-cut enunciation, by speaking up, and by fine discrimination in modulation. They are conscious workmen.

They know what they are trying to do and are quick to see what they are actually doing. They don't drone, nor are they satisfied with half an effect when a subtle bit of shading will give twice as much meaning. They pause before a new topic or go to another pitch level. Mere emotional atmosphere or tone-color is not enough for them. They know that is too vague, unsupported by definite reason and detail, to produce action. They get interest for individual words and ideas by pointing them, by giving them inflections of satire, humor, pathos, cheerfulness, doubt, explanation, toleration or conviction. Their applications of force, time, and pitch, as well as of quality or tone-color, provide a running comment and interpretation. This is intelligence genuinely at work—"on the job." Its attitude is: "Do you understand me, do you believe me, and will you work with me?" not, "I'm getting along all right" or, "What shall I say next?"

Train the Ear.—Your voice will not long be dull or disagreeable if you acquire the habit of listening for good tone and imitating it. Singers learn most quickly by listening to the best singers. The phonograph and the radio are helpful in this method. Use your own voice in song. Hum and sing softly, without strain. Practice this exercise: take a good breath, sing a phrase or two, slide into a speaking pitch and on the same breath speak the next few words of the song. Relaxation and resonance are usually better in singing and can be carried over in this way to the speaking voice. When you get a mellow resonant tone, repeat it again and again. Make it your standard.

Don't Swallow the Voice.—If your voice is naturally high-pitched, don't try to force it down your throat to make it sound as if it came out of your stomach. This will produce only a strained and husky tone. The constant tensing of the vocal chords will rob them of their elasticity and seriously limit the range of inflections. Remember that Webster had a tenor voice, but it resounded over the Senate Chamber like a booming baritone because he let it come up and out. It accumulated so many overtones from the vibrations in the chest, the neck, the mouth, the teeth and the nasal cavities that the original somewhat thin and piping voice was rounded into agreeable musical, and convincing tone.

Read the following selections to a real or to an imaginary audience. Study the general moods or sentiments and the words and phrases that make them plausible and convincing. Meaning comes before emotion or reaction. Make a selection clear in all its parts and you can hardly help giving the right emotional color. Some of the poems like "Abou Ben Adhem" should be read slowly. Practice in the use of pause will add much to the beauty and impressiveness of the interpretation. Most students read everything too fast.

The speaker who lacks abandon, color, and variety will find "The Congo," by Vachel Lindsay, a valuable selection. The author's notes in the margin give interesting directions for reading it. Only the first few lines may be quoted here.[1]

Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table, *A deep rolling bass.*
Pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM,
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM.
THEN I had religion, THEN I had a vision.
I could not turn from their revel in derision.
THEN I SAW THE CONGO, CREEPING THROUGH THE BLACK,
More deliberate.
CUTTING THROUGH THE JUNGLE WITH A GOLDEN TRACK.
Solemnly chanted.

. . . .

Then I heard the boom of the blood-lust song
And a thigh-bone beating on a tin-pan gong. *A rapidly piling climax of speed and racket.*

. . . .

Steal all the cattle,
Rattle-rattle, rattle-rattle,
Bing!
Boomlay, boomlay, boomlay, BOOM,
A roaring, epic, rag-time tune . . .

From VACHEL LINDSAY, "The Congo."

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[1] By permission of the publishers, The Macmillan Company, from VACHEL LINDSAY, "The Congo and Other Poems."

Milton! thou shouldst be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a star, and dwelt apart;
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free.
So didst thou travel on life's common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

WORDSWORTH, "To Milton."

Ah God, for a man with heart, head, hand,
Like some of the simple great ones gone
For ever and ever by,
One still, strong man in a blatant land.
Whatever they call him, what care I,
Aristocrat, democrat, autocrat—one
Who can rule, and dare not lie!

TENNYSON, "The Prayer."

Hamlet (*takes up the skull of Yorick, the King's jester*). Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest, of most excellent fancy. He hath borne me on his back a thousand times. And now how abhorred in my imagination it is! My gorge rises at it. Here hung those lips that I have kissed I know not how oft. Where be your gibes now, your gambols, your songs, your flashes of merriment, that were wont to set the table on a roar? Not one now, to mock your own grinning? Quite chop-fallen? Now get you to my lady's chamber, and tell her, let her paint an inch thick, to this favour she must come. Make her laugh at that.

SHAKESPEARE, "Hamlet."

Ah, sweet is Tipperary in the springtime of the year,
When mists are rising from the lea,
When the Golden Vale is smiling with a beauty all beguiling,
And the Suir goes crooning to the sea;

And the shadows and the showers only multiply the flowers
    That the lavish hand of May will fling;
Where, in unfrequented ways, fairy music softly plays—
    Ah, sweet is Tipperary in the Spring!

Denis A. McCarthy, "Tipperary in the Spring."

Remember March, the ides of March remember;
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honors
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.

Shakespeare, "Julius Cæsar."

    You come to me, and you say,
"Shylock, we would have moneys:" you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? Is it possible
A cur can lend three thousand ducats?" or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this,—
"Fair, sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys?"

Shakespeare, "The Merchant of Venice."

And now before the open door—
    The warrior-priest had ordered so—
The enlisting trumpet's sudden roar
Rang through the chapel, o'er and o'er,
    Its long reverberating blow,
So loud and clear, it seemed the ear
Of dusty Death must wake and hear.

And there the startling drum and fife
Fired the living with fiercer life;
While overhead, with wild increase,
Forgetting its ancient toll of peace,
The great bell swung as ne'er before:
It seemed as it would never cease;
And every word its ardor flung
From off its jubilant iron tongue
Was, "WAR! WAR! WAR!"

T. Buchanan Read, "The Rising."

And did those feet in ancient time
Walk upon England's mountain green?
And was the holy Lamb of God
On England's pleasant pastures seen?

And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

Bring me my bow of burning gold!
Bring me my arrows of desire!
Bring me my spear; O clouds, unfold!
Bring me my chariot of fire!

I will not cease from mental fight,
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

William Blake.

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace,
And saw, within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold;
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
"What writest thou?" The vision raised its head,
And with a look made of all sweet accord,
Answered, "The names of those who love the Lord."

"And is mine one?" said Abou. "Nay, not so,"
Replied the angel. Abou spoke more low
But cheerily still; and said, "I pray thee, then,
Write me as one that loves his fellow-men."

The angel wrote and vanished. The next night
It came again, with a great wakening light,
And showed the names whom love of God had blessed,
And, lo! Ben Adhem's name led all the rest!

Leigh Hunt, "Abou Ben Adhem."

How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As tho' to breathe were life! Life piled on life
Were all too little, and of one to me
Little remains; but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this gray spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

. . . .

There lies the port: the vessel puffs her sails:
There gloom the dark, broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me,—
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads,—you and I are old:
Old age has yet his honor and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.
The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows: for my purpose holds
To sail beyond the sunset and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down;

It may be we shall touch the Happy Isles,
And see the great Achilles whom we knew.
Tho' much is taken, much abides; and tho'
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

TENNYSON, "Ulysses."

CHAPTER X

COMMON TYPES OF ADDRESS

An old college president who was much in demand as a speaker used to send to inquirers a list of forty-two subjects below which he added this postscript: "Take any one you want, you get the same speech anyway." The principles and problems of effective compositon and presentation are certainly the same for all speeches no matter how diverse the content may be. But there are several common situations which have developed a few traditional types of more or less conventional procedure. Examination of these will show the student what is appropriate or desirable material for the occasions on which he is likely to be invited to speak. Familiarity with the few proprieties will give him the confidence which comes from definite cues and suggestions. They also involve, unfortunately, a great temptation to be satisfied with a few safe but dull, threadbare phrases. Every occasion, however, is different from every other occasion no matter how great the resemblance, and the difference offers ample opportunity for departure and variety.

The Chairman.—The chairman is the director of the meeting. He must know what he is about. He should give a short introductory talk in which he states concisely and interestingly the purpose of the meeting. If it is a convention or an annual meeting he may review briefly important events that have affected the organization in the past year and speak of matters that are to be considered. If it is the usual weekly or monthly meeting and there is nothing in the occasion which calls for preliminary talk, the chairman may proceed at once with the introduction of the speaker.

This type of speech is often a collection of stereotyped phrases beginning with, "We are indeed fortunate in having with us tonight" and closing with, "It gives me great pleasure to introduce Mr. ——."

The chairman can easily avoid this triteness by remembering that it is his business to whet the appetite of the audience, to give it a sense of pleasureable expectancy. This speaker differs from every other speaker and must not be introduced by a blanket formula. His subject and his accomplishments constitute a special appeal to the audience. The chairman may begin by speaking of the timeliness or the novelty of the subject, he may mention an interesting fact about the speaker, he may give a significant incident of his career, he may refer to his own experience with the speaker. He should begin with something specific. Good humor, a good story and compliment are certainly appropriate. But all must be sincere. Flattery only embarrasses the speaker and the audience.

At the close of the speech the chairman should thank the speaker before adjourning the meeting. He may speak of the inspiration for renewed effort, of the illuminating analysis, of the eloquent plea. If the speech was poor he can at least refer to a point in the address which had some interest for the audience. It is only common courtesy to thank the speaker for his work and time, even if he was not successful. He should be spared a sense of failure as far as the chairman can honestly and tactfully make it possible.

If there are other speakers on the program the chairman need not thank the speaker, but may give a sentence or two of thoughtful and complimentary comment before he introduces the next speaker. The proceedings of many conventions and other gatherings are printed in full, and these bulletins or reports are most practical guides for the student.

The Toastmaster.—The toastmaster's duties are, of course, similar to those of the chairman, but as he presides over a festive occasion he has much more opportunity for wit and fancy. How far the toastmaster may proceed with levity and sallies at the expense of the speakers depends upon the intimacy and informality of the group. Among friends and fellow-workers he may go as far as good sense and kindliness will permit. When distinguished guests or comparative strangers are being introduced, the presentation must be more dignified and impersonal. Toastmasters must be careful not to prolong their remarks. Like stage comedians they sometimes continue their fooling or comment too long. Brevity is imperative. When there are several speakers to be heard the toastmaster should do what he can to have the exercises concluded at a reasonable hour. The toastmaster is in charge, and a little thought for the comfort and interest of the audience sometimes goes farther than cleverness of address. Cheerfulness, animation and brevity will serve the toastmaster very well and often cause the audience to forget the lack of originality or humor.

Speeches of Introduction.—Chief Justice Taft once presided at a meeting where a number of distinguished persons were to give five-minute talks. A young man rose to give a few preliminary remarks and rambled on for forty-five minutes. When he finally took his seat Mr. Taft got up and said:

> I remember once when I was in politics, or I thought I was,—one of my friends said I did not know I ever had been in politics,—we had one of these occasions on which there was to be one of these preliminary addresses, and one of these preliminary gentlemen got the platform and held it, but when he finished finally I said, "I will now present Mr. So-and-So, who will give you his address." Mr. So-and-So arose and said, with some apparent heat, "My address is No. blank, 22d Street, New York City, where my train goes in fifteen minutes. Good-night."

President Coolidge, when he was Governor of Massachusetts, presided at a notable occasion before a huge crowd. He would have been forgiven if he had extended himself a bit. He was characteristically brief, almost austere. He opened the meeting with these words:

> We meet here as representatives of a great people to listen to the discussion of a great question by great men. All America has but one desire, the security of peace by facts and by parchment which her brave sons have wrought by the sword. It is a duty we owe alike to the living and the dead.
>
> Fortunate is Massachusetts that she has among her sons two men so eminently trained for the task of our enlightenment, a senior Senator of the Commonwealth and the President of a University established in her Constitution.
>
> Wherever statesmen gather, wherever men love letters, this day's discussion will be read and pondered. Of these men, great in learning

and experience, wise in the science and practice of government, the first to address you is a Senator distinguished at home and famous everywhere—Henry Cabot Lodge.

It was not necessary or desirable that the presiding officer comment on Senator Lodge's speech. Governor Coolidge at once introduced the next speaker as follows:

The next to address you is the President of Harvard University—an educator renowned throughout the world, a learned student of statesmanship, endowed with a wisdom which has made him a leader of men, truly a Master of Arts, eminently a Doctor of Laws, a fitting representative of the Massachusetts domain of letters—Abbott Lawrence Lowell.

The following illustrations are quoted from bulletins and journals. They may be improved, but are useful guides from speeches by experienced and capable men.

Gentlemen: It is fair to assume that very few men in the American public have any idea or conception of the magnitude and variety of departmental work in Washington. To be sure, we occasionally get a glimpse of what the War Department does, the Army, the Navy, sometimes the State Department, and on great fundamental pieces of legislation like the Federal Reserve Act, of the Treasury Department, and sometimes of the Department of Agriculture. The great outstanding works do, to some extent, visualize themselves to us, but of the Department of the Interior, it seems as though most men have but very little idea of the tremendous scope of that work. And so in no presumptive spirit I made a jotting of the subdivisions or subdepartments in the Department of the Interior. There are fourteen of them: The General Land Office, the Office of Indian Affairs, the Bureau of Pensions, the Patent Office, the Bureau of Education, the Geological Survey, the Reclamation Service, the Bureau of Mines, the National Park Service, the Board of Indian Commissioners, the Alaskan Engineering Commission, the St. Elizabeth's Hospital, the Howard University, the Freedmen's Hospital,—fourteen distinct departments. The man who has those in charge, with all the great burdens of responsibility that fall to him, plus the superhuman task as director-general of the Railroad Administration, drops for the moment all of those great burdens to come here to talk on what characterizes the man from the standpoint of personal character. It is a question of broad humanity.

Last year what was known as the "Water Power Act" was passed, which gave permission to the Secretary of the Interior to grant rights to private corporations for water powers, the damming, in our national parks and domains, of water courses, which of necessity would mean the buying of thousands of acres. The Act is law, and so long as we have a Secretary of the Interior of the consecrated purpose of our distinguished guest tonight, there will never be invasion or incursion upon those domains. Some time, however, we might have a Secretary who would be moved and influenced by specious and ingenious arguments set forth. Such arguments have already been advanced in acting for certain rights, claiming that where they were to develop was in swamp lands. Pictures will be shown by Mr. Gleason, after the lecture tonight, and you will see, instead of the swamp land, beautiful meadows, ideal camping places for the men, women, and children of this and coming generations.

What immediately threatens, however, is what is known as the "Smith Bill," which has already passed the Senate, and perhaps, will pass the House, which asks for specific grant to build a dam which would flood 8,000 acres in Yellowstone Park of this beautiful meadow and recreation land, and this meeting has been called at the request of some of our local organizations, such as the Appalachian Club, the Forestry Association, the Audubon Society, the Agricultural Associations,—there are probably eight or ten organizations splendidly represented here tonight, who are going to call upon you to bring pressure to bear wherever possible, and particularly upon our Representatives at Washington, that this pernicious request shall not be granted, and that public education will make sure that the heritage of all these glorious parks and public domains may be handed down to posterity, and that they may be made the more happy, and morally uplifted, through the marvelous scenic splendor in those domains.

And now it becomes my very great pleasure to introduce this most distinguished man, this man whose services to the American public are today known but to a few, but whose record will shine in the future, and whose service, like unto the service of many another faithful though unknown public servant, will be known to the generations whose particular interest we are considering tonight,—the Hon. John Barton Payne, director-general of the Railroad Administration for the United States, and the Secretary of the Department of the Interior.

. . . .

Up there they praised him to his face, and I tried to make it as easy for him as I could by telling him that they did not really mean it and that he should have some talk-back up here, but I assure you it was most embarrassing for him. I do not need to say anything up here in his praise; this is not where we do those immodest things in a large public gathering. I will just ask you to listen to a story told me by some one who pretended to know it was true, of course. Several men were trying to locate the house of a friend, rather late one evening. At last one of them said, "Why, that looks like Jim's house;" so they went up and knocked on the door. A woman came to the door, and they said, "Does Jim McCarthy live here?" She said, "Yes, bring him in."

Well, I know that is exactly what you would think of me if I undertook to describe the virtues of Mr. F—. You would say, "He lives here, we know all about him; bring him on." So, I have very great pleasure in presenting to you as the guest of the evening, and the speaker of the evening, Edward A. F—.

. . . .

Mr. Congressman Fess, Mr. Ryan, Fellow-Members of the Boston City Club, and Guests: We are here on Members' Night, not as at the last meeting of the members at the time of the annual meeting, but on the anniversary, as nearly as possible, of the starting of this Club, which was December 10, 1906. The Club at that time had about 500 members. Today it has 7,500,—7,000 active members, 500 non-resident members, and has a waiting list of just about 500.

We moved into this building, I think, on March 11, 1915. I did not secure the number of members at that time, but our limit was then materially less than at the present time, with its 7,500 members.

We have invested here a million and a quarter of dollars. Our indebtedness today is a mortgage of $275,000, and less than $100,000 of debentures still to be taken up; but this profit, as has well been stated by a former president, is not a profit, properly speaking, in that we have in our 7,000 members just about 2,000 who continue their membership but make no active use of the Club, and that furnishes us with the money which is going each year to reduce our indebtedness. . . . .

The question is raised, or has been raised by some of the members, whether, with the decrease in the cost of food, we ought not to be able to reduce our prices somewhat; but while food costs have been reduced somewhat under 10 per cent on the whole, the increased wages paid to the employees have practically used all that up. We increased wages in the latter part of last year, almost at the end of the year. Only a very little of it went into the expense of last year, but all of it goes into the expense at the present time.

You will be interested to know that we feed here every day, from 1,500 up, the highest number in any one day being 3,400 people fed under this roof. Of course, that is taking the small breakfast and the noon and evening meals together.

I do not know that there are any other figures that you would care about. Those which I have given you show you pretty clearly that we cannot materially reduce on any of our expenses here, and I do not believe any of you would wish that we would. You want the service that this Club is giving you, and it has seemed to me, as I know it has to other members of the Club, that our service here, our waiters' work and all, is better than it has been for a good while back.

Our first speaker of the evening has come to us tonight at a great deal of inconvenience to himself. He was asked to come, and felt at the time that it was a question whether, with the incoming of Congress, it would be possible for him to come. He has put other things aside and come to us at great inconvenience, leaving Washington late last night, to be back there again tomorrow morning.

I do not need, in introducing the speaker, to give you much, if anything, with reference to his career. He is not a stranger in Boston. He has been here before. Many of you have heard him, and you will be more than glad to hear him again, Congressman Fess, of Ohio.

. . . .

To be an introducer to a distinguished man, a writer whose views upon a great question of our time, a question of tremendous import to the American people, has affected public opinion, who represents the ideal of attempting to find out what are the essentials of this great question and then to apply them to our twentieth century problems, a man who has looked forward beyond the bounds of our lives, beyond this century into the future history of the world, striving to discover those causes which have destroyed the nations of the past and to prevent that ruin for our own beloved country, is indeed an honor.

Many years ago I had the pleasure of meeting in his own house the poet John Greenleaf Whittier, and one of the happy moments of that pleasant hour was his recollection of a pleasant hour with another famous poet, Oliver Wendell Holmes. Holmes said, "My friend, I am going on a long journey surely, which looks very dark to me. I do not know where I am going. For all I know, I shall walk into heaven side by side with a Hottentot." "And I said," remarked Whittier, "Friend Oliver, thou shalt find many things in the Celestial City which will astonish thee." And so we shall find many things in the address of the evening which will astonish us. Lothrop Stoddard.

The following is an introductory paragraph of a good address by an inexperienced speaker. The paragraph given below it shows the natural and sincere comment of the chairman and his easy direct transition to the next speaker.

This is the first time I have ever been called upon to address an audience of this kind. I am like a taxi-driver who had driven his arc to the depot, and was waiting for a passenger. A little old lady came out of the depot and bustled back and forth very nervously and excitedly, and finally came up to the driver and said, "I have always lived in the country and I have never been in a large city and I don't care to go uptown on the streets, but I am afraid to ride in a taxi. I guess I will have to, but be very, very careful because I am so nervous." The driver assisted the old lady into the car and said, "Well, madam, you haven't anything on me—I never drove a car before." So if you are at all nervous about the outcome this afternoon, you haven't anything on me.

The Chairman: There wasn't the slightest nervousness in my mind or in the minds of any of us. I am sure that Mr. Garvey, by his human and practical talk, has proven he could carry us to our destination safely and very much better for us. If this is his first talk, I hope that he will come back to us year after year and give us some more facts.

In introducing the next speaker I suppose it's up to me to tell a joke or story, but I am going to be very original and not do it, and simply introduce Mr. F. E. Searle, Superintendent of Ford Schools, Ford Motor Company, Detroit, who will talk to us on "Some Training Methods in the Ford Plant."

Mr. Searle's opening sentence is:

I am sorry your chairman didn't use one of his jokes—he might have sold a few cars for us.

At the conclusion of Mr. Searle's talk the chairman said:

If I have failed in my natural duty to sell a few Ford cars, I am sure Mr. Searle has not failed in selling his topic.

When we think of developments in the line of constructive work with workers, we think of a great deal that has been done in Rochester, and our next speaker, Mr. Virgil M. Palmer of the Eastman Kodak Company, Rochester, New York, will briefly discuss this subject.

The president of the American Bankers Association opened the convention of 1922 with these words:

We have met here today, gentlemen of the American Bankers Association, in response to the invitation of the bankers of New York. It seems peculiarly fitting that in coming to this city, which was the leader in the movements for financing the World War, and to which city we looked for guidance in surmounting difficulties which at the time seemed insurmountable and also the city which contributed so much of heart and hand toward the relief of distress throughout the world, that the welcome today should be presented to us by a member of the leading firm of international bankers represented in this city, and also the associate of that beloved banker, Henry P. Davison, who gave his life to the country that suffering throughout the world might be relieved. It gives me unusual pleasure to present to you a financier known throughout the land, who will not only welcome us to his city, but also sound the keynote for the deliberations of the convention. I present Thomas W. Lamont of the firm of J. P. Morgan and Company.

Mr. Lamont began as follows:

As chairman of the local Reception Committee and in behalf of New York's bankers and citizens generally, I bid you welcome to this city. We want you to feel that New York city is your city—not for this convention week alone, but for all time. For we would have you believe with us, once and for all, that New York is not local to the Atlantic seaboard, but is country-wide in its interests, in its achievements, in its attachments. There exists in this country today far too much in the way of sectional feeling—a feeling which if not tempered by a more intimate intercourse and common experience means disunity for our country. To prevent any such unfortunate tendency is the part of all of us.

New York is not made up of a citizenship separated by some mysterious distinction from the rest of the country. On the contrary, it is composed largely of men and women from every locality in the four quarters of America. Except for its size, it might be any other great American city. Broadway is another name for Main Street. Let me tell you in a word how we in New York feel. We feel that we have a share equal with you all in the life and the ambitions of our country from the Atlantic to the Pacific. We have the same satisfactions, the same pride as you in the great manufactures and the wonderful agriculture of the Mississippi Valley, in the cotton fields of the South, in the wheat prairies of the Northwest, in the rugged grandeur of the Rockies and the Sierras, in the fertility, the color, the charm of the Pacific Slope. These great resources, the common inheritance of us all, which your boundless energy and capacity have developed to the benefit of the world, command our admiration and our gratitude.

In the same way do you all share deeply in whatever this City of New York possesses in the way of fine tradition, of character, of enterprise and accomplishment. Whatever it has builded for the stability and security of our country, you have had a share in that building. Whatever it has accomplished in the less material things of life, in music, letters and the arts, to such accomplishment, I say, you have contributed generously and in a portion that could never have been spared. There-

> fore it is that we would have you feel that New York belongs to the country and the country to New York. Therefore it is that we would have you return here, time after time, members with us of a closely joined family, sympathetic in understanding, close in aspiration, warm in mutual affection.

Most speeches of welcome need not be much longer than this, but Mr. Lamont had another assignment, which he announced in the next sentence: "Our President has asked me to say something about American business today, both domestic-wise and as it is affected by conditions abroad." His excellent address on "The American Banker's Responsibility" concludes with this eloquent paragraph:

> Nineteen hundred years ago it was that St. Paul said: "For unto whomsoever much is given, of him shall much be required." And a little before there was One who said: "With what measure ye mete, it shall be measured to you again." What shall we measure for ourselves? Shall it not once more be the courage that is America's tradition? Shall it not be the generosity as well as the justice that, among all the nations of the earth, will in truth and in name make America FIRST?

The Dinner Speech.—After-dinner speaking is perhaps the most difficult kind of all. Timeliness and geniality are requisite. Argument, explanation, instruction, are out of place unless they can be given with a sugar coating of harmony and humor. Playful or stirring reminiscence, congratulation, patriotism, inspiring illustration from history and literature, quicken the sentiment of good fellowship. The suggestion of ease and enjoyment must radiate from the speaker.

It has been often said that the ingredients of after-dinner speaking are the joke, the quotation and the platitude. The last may be forgotten. It usually appears in spite of the speaker. The common sentiments of generosity and idealism for which one usually builds this kind of speech are platitudes in a fundamental sense, but, as in every speech, the details should be fresh and stimulating. Quotations from poetry are a bit old-fashioned and may sound artificial or too elaborate, but when carried off with abandon and skilful interpretation are still appropriate and effective.

The joke, the "good" story, is the chief worry and finally the chief contribution of too many speakers. Brander Matthews in his *Notes on Speech Making* says it is significant that after-dinner speaking became popular during the decline of negro minstrelsy. Today it is competing with vaudeville, if it is to be judged by its use of jokes, "gags" and clippings from the comic columns. But there is something paltry and almost degrading in the speech that is obviously a string of stories. It violates the spirit of the occasion. The audience craves elevated sentiment, a warm and rich humanity, relaxation and intimacy. It naturally delights in wit, gaiety and a light touch, but wants them incidental and helpful in the renewing of its faith in the deeper springs of life.

Tell your story by all means, but fit it neatly into the texture of a comparatively serious theme. Make it a step in the expansion of a larger idea. Use it to drive home a moral or to clinch an argument.

If you have no serious theme make your humor more personal and local. Inoffensive sallies at other speakers or at the audience and the occasion, a little burlesquing of your own difficulties, parody and whimsical treatment of public questions or those peculiar to the gathering, often make the body of good talks. This method requires, of course, more originality, study of the situation, and experience, but it scores a correspondingly greater measure of success. Many speeches of this kind contain no stories at all. George Ade and other professional humorists preserve their amateur standing by making their clusters of bright things throw light upon the recent experiences of their hearers and upon central themes revealed in the titles of their speeches. Their artistry keeps them on a more dignified, natural, and human plane than that of the vaudevillian who is not subject to the constraints of unity or to the proprieties of a special audience or occasion.

But there is encouragement for the speaker who lacks these rarer qualities of entertainment in the fact that straightforward speeches on politics, business, railroads, irrigation, advertising, juvenile courts and almost every other subject, are now commonly heard at dinners. At the larger and more public dinners there is usually someone to speak of conditions in Europe or of banking problems or child labor or something else that was formerly thought too specific or instructive for after-dinner speaking. The speech that "went" at a morning session of cotton-growers may "go" equally well after dinner. Perhaps the dinners are not so heavy as they used to be. Prohibition makes some difference. At any rate audiences seem to have a little more room and inclination for mental food. But the old principle still holds good. If you don't wish to look into sleepy faces, entertain your hearers by being vivacious and physically alive. If you can get them genuinely interested in your talk, you need not be a comedian.

The humorist will, of course, never be displaced in favor. We regard him like the poet as born and not made. But this is not quite true. Humor can be cultivated. It is made up of confidence, independence, boldness, and observation. It dares to do the unexpected, which is the most obvious quality of humor. The genuine humorist, to be sure, has tact, understanding, a sense of proportion that guides him in strange paths, but many speakers have reputations as humorists because they have learned from study and experience a few formulas that may be safely counted upon to manufacture laughs. Once a man has successfully "sprung" something, he thinks he is a humorist, and that thought keeps him actively laying traps to repeat. Mark Twain was once complimented for a brilliant bit that seemed to flash spontaneously from him, but he somewhat dejectedly replied that he deserved no praise. He had spent the whole evening in steering the conversation toward his witticism and he didn't think it was worth the effort. In the same way a speaker sometimes gets a story and builds a speech around it.

Collecting samples of wit and humor will never generate anything in the collector. He may be able to pass them on to others with some show of cleverness, but he will not get out of the retailing class. Humor is a matter of attitudes, or points of view. Get an enjoyable familiarity with Shaw and Chesterton and the long line of English humorists and satirists before them. Read F. P. A., Don Marquis, George Ade and other American "masters of the wise crack." Read the more penetrating novelists of our own day. It is not enough, however, that the student become sophisticated to the extent of discerning "hokum, bunkum and blah." That may produce only an acid, "smart-alec" kind of wit. The real humorist is quick enough to puncture shams, but he is quicker to raise up sympathy, good cheer, tolerance, playful frolic and jest. His laugh at pompous fraud or stupid solemnity does not disclose conceit on his own part. Live with humorists and you will catch something of their sincerity and courage, of their dash and originality. Environment works as surely here as elsewhere.

CHARACTERISTICS OF NEWSPAPER MEN[1]

Speech of Ulysses S. Grant at the Annual Dinner of the New York Press Club, January 6, 1881

Mr. President, Gentlemen of the New York Press Club: I confess to a little embarrassment this evening in being called upon unexpectedly to say a word to a set of such different men as compose not only the Press Club, but those associated with the Press of the country. I thought this was an evening that I was going to spend where all would be quiet and good order (laughter); where nobody would have anything to say. We all know the characteristic modesty of the people associated with the Press (laughter), they never want to inquire into anybody's affairs, (laughter), to know where they are going, what they are going to do, what they are going to say when they get there (uproarious laughter). I really thought that you would excuse me this evening, but I suppose you will expect me to say something about the Press—the Press of New York, the Press of the United States, the Press of the world. It would take a good deal to tell what is possible for the Press to do. I confess that, at some periods of my life when I have read what they had to say about me, I have lost all faith and all hope (great laughter). But since a young editor has spoken of the Press, and has fixed the lifetime, the generation of newspaper men at about twelve years (laughter), I have a growing hope within me that in the future the Press may be able to do some of the great good which we all admit is possible for it to do (laughter). I have been somewhat of a reader of the newspapers for forty years—I could read very well when I was eight years of age (laughter). It has given me forty years of observation of the Press; and there is one peculiarity that I have observed from reading it, and that is, in all of the walks of life outside of the Press, people have entirely mistaken their profession, their occupation (laughter). I never knew the Mayor of a city, or even a Councilman in any city, any public officer, any government official—I never knew a member of Congress, a Senator or a President of the United States, who could not be enlightened in his duties by the youngest member of the profession (great laughter and applause). I never knew a general of the Army who could begin to do it as well as men far away in their sanctums (renewed laughter). I was very glad to see that the newspaper fraternity were ready to take with perfect confidence any office that might be tendered to them, from President to Mayor (laughter), and I have often been astonished that the citizens have not done so, because all these offices would have been well and properly filled (laughter and applause).

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[1] Quoted from "Modern Eloquence," vol. 2.

Well, gentlemen, I am very happy to have been here with you, and I hope when a new generation, about twelve years hence, comes on, that I shall see that those of this generation who were so well fitted to fill all the civil offices have all been chosen, and that there will be nothing left for them to criticise (peals of laughter). Thank you, gentlemen. (Great applause, with "Three cheers" for General Grant).

Response of John D. Long at the Dinner of the National Druggists' Association, Boston, August 25, 1887[1]

It is very little I can say in response to your toast except to thank you for my seat at your generous board in this goodly company. If the variety from which I have supped is a sample of your wares, then I am sure your drugs are very delightful to take; and the price, a few words in the way of a speech, is much more reasonable than your general reputation would lead one to believe. I feel something of kinship with you, when I remember that the ordinary congressman's speech is one of the commonest drugs in the market. But none the less disinterestedly can I testify to the debt which the whole community owe you. Why, sir, more than half the literature and most of the pictorial charm in the daily papers—need I refer to their advertising columns?—are yours. Disinterested and spontaneous lovers of their fellow-men pour their confessions into the public prints so that others may learn, as they have learned, that all the ills to which the human body is heir fly at your approach; that where one spear of hair once grew, there now grow two; that grim dyspepsia is only the dark portal which opens upon the luxurious vista of its cure; and that the kidneys are but a providential agency for tickling the palate with nectars such as were never dreamed of by the gods. You have added a new picturesqueness to nature with the blazonry which your Raphaels and Angelos—Mike Angelos—have daubed on every cliff and rural barn. My earliest instruction in art, when, a boy in Maine, I bought candy in a country store, was to gaze with large eyes upon the illustrated placard which, specked somewhat by the summer flies, but still gaudily picturing the wall, portrayed the glory and beneficence of Townsend's Sarsaparilla. It is said that Daniel Webster took his first lesson in statesmanship from studying the Constitution printed on a cheap pocket-handkerchief. We are like him in this respect, many of us having had our early reading lessons in deciphering the directions, in large type, on the label of Perry Davis' Pain Killer. What brings such sweet somnolence as a drug,—unless it be a sermon? Where else than at the druggist's do you find such a charming and efficient cure for all ills,—except in the solemn platform of a political party convention?

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[1] Quoted by permission of Mrs. John D. Long, from "Speeches," by John D. Long.

As a Massachusetts man I gladly join in welcoming to Boston you who have come from the cities of the whole country over. There is no extent to which the "Hub" will not go in yielding every courtesy to her sister cities. If she fail at all in that respect, attribute it to her modest reluctance to surpass them in their previous receptions of your association. You have given me rather an indefinite toast, "Our Representatives in Congress." As one of them I am of course your friend, and thank you for calling me so. Why, sir, what Congressman, looking at yet higher honors, would not be the friend of five hundred adults, voters, representing so many States of the Union, each one with a ballot in his hand, each having paid his poll-tax, although at the same time evading as much of the rest of his tax as he conveniently can? I speak not for myself, but rather for the whole general membership of that distinguished legislative body to which you have referred, when I say that, clumsy, uncertain, and slow as may be the steps of Congress, yet Congress does desire and try, as far as possible, to look after and attend to your business interests and the general interests of the country. I recall the frequent pathetic, if not poetic, picture of dignified and venerable gentlemen, whom in private life you could not touch with a ten-foot pole, if, peradventure, you should ever desire to touch them with a ten-foot pole, who yet, when once elected to service in Washington, become the most servile of errand boys, sweating through the departments to do chores for the people whom they represent and whose suffrages they are willing, not on their own account, but yielding to the demand of their "friends," to retain. You ask, why then does not Congress do something, why not pass this law or that? The answer is, because of the great conflict of interests among you and in the community at large. Congress is only the expression of public sentiment,—nothing more. If that public sentiment is divided, Congress is divided. When that sentiment unites to the extent of a majority sentiment, then Congress enacts its commands. You say you want a bankrupt law and can get none. It is because there is not a sufficient majority of people in favor of it to secure its passage. You have not had, since 1883, a revision of the tariff. It is because public sentiment has not been united enough in demanding it. In other words, it is you, and other associations like yours, who, not as individuals, but as the great business constituencies of the nation, are the real Congress of the United States. The responsibility is yours as well as ours. It is for you to mould the public sentiment and pay the bills; for us to formulate it into law and draw the salary.

In all seriousness, gentlemen, I should not do myself or this occasion justice if I did not speak my word of tribute to the beneficence and importance of your guild. You represent millions of accumulated and invested capital. You employ thousands and thousands of employees. You distribute uncounted wages which is the material bread of life. You turn the wheels of manufactories, and spread the sails, and weight the iron steeds of commerce. . . . Nor do I forget that there is in you something of the Good Samaritan, who poured the oil and wine; and that your work goes to the assuaging of human suffering, the finding of new and more helpful agencies for securing health and repelling disease, and to the holding up of the hands of the physician and surgeon, whose ministry is akin to that of him who ministers to the sorrows and needs of the human soul. You have the sweetest of all rewards, the consciousness of helping humanity; of somehow, somewhere, making some one happier and better by bringing sleep to a tired eyelid, by bringing rest to an exhausted brain, by bringing quiet to a shattered and tingling nerve, by bringing relief to pain, cure to disease, health to infirmity, and by bringing also, let you and me frankly say, a modest profit in return to your pockets, and now and then a good dinner to a poor but respectable congressman.

The colloquial and the oratorical are effectively bound with humor in the following introduction:

Mr. President, distinguished guests, fellow members of the City Club: I know that James M. Curley is not entirely happy just now. He is an orator; orators do not listen very well. I feel also that had he been instructed as liberally before the campaign as he has been this evening, he might have been defeated. I have another reason for believing that he is not quite at ease. I know, from a story vouched for about him, that he does not like flattery. He is a Celt, and a Celt never likes praise. It is said that on one occasion when he made a particularly happy speech, a garrulous old man said to him with some effusion: "Mr. Curley, that was the finest speech I ever heard you make in my life. That last vacation of yours did you a lot of good." "Oh," said Mr. Curley with true dignity, "that's all right, my good man, that sort of thing falls off my back like water off the back of a duck." "True for you, Mr. Curley, true for you," came the rejoinder, "but the duck likes it just the same."

This dinner, then, is more than an occasion of personal tribute to Mayor-elect Curley. It is an avowal of our faith in democracy, of acquiescence in the recorded will of the people, of resolution that those whom the people choose shall not encounter any impediment in the form of hostile partisanship or personal unfriendliness. It is the duty of the citizens of any community to give to their officials hearty support. That note has been adequately struck by those who have preceded me. I, for one, am ready to give you, sir, Mayor-elect Curley, the same support in every high endeavor that I freely give to our President, Warren Harding, and our Governor, Channing Cox.

What do we desire of Mayor-elect Curley? As individuals, nothing; as citizens, a conduct of his official duties consonant with our high dignity as a state and in keeping with the prestige and traditions which we believe are the best that any city can possess. We want a clean city well administered; we want an adequately paid and happy personnel in all our city departments; we want a sense of accountability and responsibility on the part of our department heads. We can never forget that in this, our city, was laid broad and deep the foundation of that greatness which is otherwise named America. We cannot forget that here were declared those morals which have become the nation's morals, that here human freedom found its most eloquent expression. We want a city in which men can live as securely and happily as the lot of humanity permits. The privilege of giving us such a city belongs now to you, Mr. Mayor-elect. Your reward? The esteem of all just and discerning men. And,—not without value to you, sir—when, years hence, some stranger, looking upon our stately, new-built city, inquires who is responsible for it, may every one of the six little Curleys arise in pride and say, "Ask Dad; he knows."

Not very long ago we were edified by the slogan-like utterance of a political chieftain, once among us but now chronicled by the press of the world as a social leader in Washington. "Have Faith in Massachusetts," quoth, or, rather, wrote he; and forthwith, in happy harmony from the hopeful, arose the swelling refrain: "Have Faith in Massachusetts." It is, perhaps, beside the point that the cry was given to the world concurrently with another cry, "Have faith in me, Ponzi." But, seriously, there is occasion to beseech the world, and especially that alien body, the Massachusetts Legislature, to have faith in Boston. We do not ask that it be made a free state; we shall be satisfied with Home Rule.

Now, Mr. President, my part in this felicitous affair, as is becoming to the distribution of honors in this club, is very small; but my happiness in it is as large as any man's. I have ever found the language of compliment more pleasing than that of criticism; and I am happy that I can make a speech which resembles a glossary of floral terms rather than the index to a criminal law-book.

Mr. President, for my own part I offer to the Mayor-elect of Boston our sincere congratulations. We recognize that he is both able and free to give Boston the finest administration it has ever known. What are our hopes for him, our ideals for Boston? He himself shall phrase them; no one knows them better, no one more mellifluously than he can express them. Hear, then, the man himself, the man whom twice the bells have proclaimed Mayor of dear old Boston Town.

JOHN J. WALSH.

The Eulogy.—The rule for successful eulogy is: Tell what the man was, rather than what he did. The great stir is in the soul of the man. You cannot interest an audience by giving dates of your hero's birth, marriage and death, or by giving a list of books he wrote or offices he held. The laws he helped to pass and the various useful activities he was engaged in are of slight concern because in themselves they are not specially significant. What were his deeper motives, his handicaps, his failures? What was there in his training, in his conquest of laziness and cowardice, in his growth in patient, generous, royal manhood that can inspire your listeners with renewed faith and energy? The eulogy should confirm our belief that man is better than he seems to be. What he feels is more revealing than what he does.

It is not enough to reiterate with some show of variety that a man was good. We must always come back to the specific picture as the major cause of success. Incidents of his private life, his attitude toward acquaintances and obscure persons, his recreations, his reading, his courage in little things, his habits, the man himself, make up the theme. The stereotyped facts of the man's career are only incidental. The eulogy should marshall the comparatively obscure facts, the incentives and emotions that made them possible.

Mr. Speaker and Colleagues: The great State of New Mexico was settled several hundred years ago by the Spanish padres, or Spanish fathers, who located missions, and were followed by the Aztecs of old Mexico, who came up along the water courses, and lighted the torch of civilization and established the Christian religion out beyond where the sun sets. From the loins of that sturdy and hardy stock, my colleagues, sprang Nestor Montoya.

Mr. Speaker, it is only on rare occasions that I attend the funeral of a friend. I prefer to remember the way my friend looked when I last saw him in the full vigor of life and health. But, Mr. Speaker, I was personally and intimately acquainted with Nestor Montoya. For a number of years I ranched in his state. Perhaps I am better acquainted with the Mexican-American, or equally so with him, than most of the men who come to this House. I have been in their homes. I have broken bread with them. I have practiced in the courts of New Mexico, both in the English and the Spanish language.

Nestor Montoya was born 60 years ago in old Albuquerque, now a town of adobe houses across the arroyo from the present beautiful city of that name, out there on the Santa Fe Railroad on the main line to the California coast. There as a boy and young man he met the clod and stubble of adversity such as all had to meet who grew up in that day and time out there almost past the shadow of civilization. He made friends; he exhibited an indomitable spirit from his earliest youth—a determination to surmount obstacles, to achieve success, but never at the cost of his conscience or his principles. And there never was a day in the life of Nestor Montoya that he did not have the confidence of his fellow men. From his early youth and up to the hour of his death he had the confidence, esteem, and good-will of his friends and neighbors and, in fact, the entire citizenship of New Mexico.

For 15 years he was engaged in the newspaper business in the city of Albuquerque. He established a newspaper under the name of *La Bandera Americana*, which means The American Flag. Montoya stood under and upheld that flag all the days of his life; and, my friends, knowing, as I do, the Mexican-American, the man who is born of Mexican parents in this country and who grows up with our institutions, permit me to state now that, from very close contact and personal observation during the World War, I have yet to recall one instance of disloyalty on the part of these people. They realize that under this great Government all men are created equal. They quickly get the ideas of our Government and our institutions, that guarantee the freedom of the individual, that protect the peasant in his hut with the same degree of protection as the millionaire in his castle. There are no more loyal Americans in this great Republic than these Mexican-Americans.

Of such stock was Nestor Montoya. With his good right hand and with his pen he helped to establish law and order in that country many years ago, when it was not so popular to stand for law and order as it is at the present time. But Nestor Montoya always upheld, with his splendid editorials in his paper, the maintenance of law and created a wholesome respect for the laws of his country. By his untiring efforts and his splendid example as a citizen he brought about that law and order that the people of New Mexico are proud to acclaim at the present time.

His district and mine adjoin. My district lies against his State, surrounding it about one-third of its boundary. The interests of his people and mine are closely interwoven. Both of us were greatly concerned with matters of irrigation, production of live stock, and mining. Naturally we were thrown together in close association. I had a little more legislative experience than my friend, having come here two years prior to his becoming a Member. I gladly assisted him in every way, and he always willingly came to my assistance. It is my recollection that he was successful in obtaining every office of trust and honor at the hands of his people to which he ever aspired.

He was speaker of the New Mexican Assembly in 1903 and also in 1910. I have had occasion very frequently in legal practice to visit the city of Santa Fe, the capital of the State. And I want to say, my friends, that while Nestor Montoya was speaker of the New Mexico Legislature he presided over that body with fairness and with dignity, and that the speaker's chair was not the harsh bench of the magistrate but rather the woolsack of the chancellor. The minority respected him and admired him because he was fair and just in his rulings and, as my friend from Oklahoma (Mr. Carter) has just said about the frequent exclamations that were heard around his bier, "Este hombre Montoya muy derecho, " (Nestor Montoya was a just man and right.)

My friends, if you want to get a true insight into the character of a man in his home, in his community, and in his State, go to the plain people—the working class, the laborers, the tender of the flocks, and the cowboy on the range, to the "mozo" and the "pelado," the peasant, the servant. Every one to whom I have ever mentioned the name of my good friend immediately said, "Senor Montoya, muy buen hombre." (Good man.) The plain people understood and loved him because he sympathized with them in their poverty and their distress, and while he acquired some of this world's goods by hard labor and close attention to his business, not one of these humble people described by my friend from Oklahoma—people clad in Navajo blankets and cowhide sandals—who sought his help and charitable assistance were ever turned away empty-handed. I regret his death, and the people of my home city, who knew him and knew his splendid qualities of heart and mind, likewise deeply regret his passing away.

Mr. Speaker, while Nestor Montoya was a consistent Republican in politics all the days of his life, first and above all he was a true American. He gave two sons and a son-in-law to fight for the liberty of the world and for universal democracy. He gave his money and his time without stint. He was chairman of the defense board of his State and also an earnest worker in the Red Cross Service and all other patriotic activities during the war.

In the death of our colleague, my friends, his State has sustained a serious loss. He always contributed to the material welfare of his people. He stood out for the right and had the confidence and esteem of both political parties in his home State. He wrought well there; he wrought well here. Peace to the soul of Nestor Montoya.

C. B. Hudspeth, The Congressional Record, March 1, 1923.

Dear Friends: I am going to do that which the dead oft promised he would do for me.

The loved and loving brother, husband, father, friend, died where manhood's morning almost touches noon and while the shadows still were falling toward the west.

He had not passed on life's highway the stone that marks the highest point; but being weary for a moment, he lay down by the wayside, and using his burden for a pillow, fell into that dreamless sleep that kisses down the eyelids still. While yet in love with life and raptured with the world, he passed to silence and pathetic dust.

Yet, after all, it may be best, just in the happiest, sunniest hour of all the voyage, while eager winds are kissing every sail, to dash against the unseen rock, and in an instant hear the billows roar above a sunken ship. For whether in mid-sea or among the breakers of the farther shore, a wreck at last must mark the end of each and all. And every life, no matter if its every hour is rich with love, and every moment jewelled with joy, will, at its close, become a tragedy as sad, and deep, and dark, as can be woven of the warp and woof of mystery and death.

This grave and tender man in every storm of life was oak and rock; but in the sunshine he was vine and flower. He was the friend of all heroic souls. He climbed the heights and left all superstition far below, while on his forehead fell the golden dawning of a grander day.

He loved the beautiful, and was with color, form, and music touched to tears. He sided with the weak, the poor, the wronged, and lovingly gave alms. With loyal heart and with the purest hands he faithfully discharged all public trusts.

He was a worshipper of liberty, a friend of the oppressed. A thousand times I have heard him quote these words: "For Justice all place a temple, and all season summer." He believed that happiness was the only good, reason the only torch, justice the only worship, humanity the only religion, and love the only peace. He added to the sum of human joy; and were everyone to whom he did some loving service to bring a blossom to his grave, he would sleep tonight beneath a wilderness of flowers.

Life is a narrow vale between the cold and barren peaks of two eternities. We strive in vain to look beyond the heights. We cry aloud and the only answer is the echo of our wailing cry. From the voiceless lips of the unreplying dead there comes no word, but in the night of death, hope sees a star and listening love can hear the rustle of a wing. He who sleeps here, when dying, mistaking the approach of death for the return of health, whispered with his latest breath, "I am better now." Let us believe, in spite of doubt and dogmas, of fears and tears, that these dear words are true of all the countless dead.

The record of a generous life runs like a vine around the memory of our dead, and every sweet, unselfish act is now a perfumed flower.

And now, to you, who have been chosen from among the many men he loved, to do the last sad office for the dead, we give his sacred dust.

Speech cannot contain our love. There was, there is, no gentler, stronger, manlier man.

ROBERT INGERSOLL.

The Complimentary Address.—Dinners and meetings are frequently held to honor associates and leaders in private or public enterprise. These should not be made embarrassing to the complimented guest. He is not yet dead. The note should not be too personal or extravagant. A review of his achievements is in good taste. Appreciation of his services should be emphasized.

If the gathering is informal and composed chiefly of intimates and acquaintances of the guest, much can be done to soften the blow to the recipient. Sincerity and earnestness should assure him of the hearty good-will of those about him, but a little jovial reference to their common experience will reassure, him, too. The speaker should not exude a deadly formality or chill gravity to depress everybody. There must be dignity to suggest the importance of the occasion and to give it the symbolism which is necessary to every ceremony. but let it be a cheerful and friendly dignity.

If a gift is to be presented, the address may fittingly close with a brief reference to it. It is the sign, the token, the expression of the appreciation that has just been stressed and is given with the good wishes of those present. A pleasant bit of advice or comment on it may steady the guest and brace him for his reply.

The Reply.—This should be brief. Besides thanking his friends, the speaker should dwell upon his experiences in their common labors. The encouragment and cooperation accorded him, the sense of fellowship, may be mentioned. The narration of one or two significant incidents, a humorous touch, a bit of sentiment, are in order. The conclusion should be as firm as possible and end with an expression of good-will and good cheer.

Here is a typical example of a presentation and the response. Both speeches are safely platitudinous and appropriate. The conventional adjectives of praise are somewhat overdone, but the sentiment and the form give practical hints to the inexperienced:

I feel sure that we all will agree that the year just closing has been the most successful in the history of our Association, and the credit is due to the splendid services of our retiring President.

Coming from that splendid state which has contributed so much to our political, social and economic life, it seems he has caught the sunshine of the best traditions of Virginia and spread its glow over our entire Association. His charming personality, his untiring energy, his fairness as a presiding officer, his loyalty to all sections of the Association, his high banking ideals, his broad vision of our domestic problems, and his ability to see and point the way for America to continue to take her high place in the movements of the world, have all contributed to bring this Association up to the highest pinacle of its achievement.

In bringing the leading bankers of Canada and Great Britain in closer relationship to the American Bankers Association, he has welded more strongly the bonds that bind these two English-speaking peoples together, and if he had done no more than to attract the attention of New York and make this Association once more seem worthy to be guests of this great city, whose hospitality we have recently so much enjoyed, that alone would have put us under everlasting obligations to him.

To be President of this Association is the highest honor which can come to any banker in this country, and although I see some of the former presidents, I am sure they will all agree with me that the standards of qualification for this office have been steadily raised, and each year it seemed to be more difficult to fulfill them.

I fully realize that the greatest compensation which can come to our retiring President is the knowledge (which I am sure he deserves and must have) that he has the friendship and the good-will of every member of this Association; that he has contributed to the uplift and upheld the higher ideals of our profession, and that he has contributed in his administration much toward the progress of this country in the affairs of the world.

But we would like him to carry away with him some visible evidence of our appreciation of his splendid services, and I have been requested by the Association to present this silver service, as a token of our regard.

And now, Mr. McAdams, in the name of the American Bankers Association, I present to you this silver service, and may it say to you, your beautiful wife, and your lovely children, as the years go by, "I came from the hearts of the bankers of America, to their beloved President, Thomas B. McAdams, an able banker, a noble patriot, and a Virginia gentleman."

Response

My friends: I had an idea while Mr. Maddox was talking that I should like to tell you a story, but he has been so kind, so effusive in his praise as to put me in no humor for jocularity. This has been a wonderful week. Last year has been a long year. We do not sometimes realize how much work is given to the bankers of America by the officers of the Association. I do not refer to the President, but I speak in behalf of all of those men from the various committees and commissions in the Divisions and in the Sections who voluntarily serve week after week and month after month that at the end of the year there may come this expression through our annual convention of the achievements and purposes of the American banker.

That has been the kind of a year through which we have been, and it has been a great source of satisfaction to me that our response to the hospitality of these noble and lovely people of New York has been so full that we have had this wonderful opportunity to enjoy ourselves in this great city, and at the same time we have shown our appreciation of their desire to make the convention a real one by our attending fully every session of the convention and of the various Divisions, and through the hundreds who have been turned away because they could not get into the hall, we have definitely answered the criticism which appeared last spring in some of the financial papers that the American banker took no interest in the serious deliberations of his convention, but attended solely for the purpose of having a good time.

If I have accomplished nothing more than to have had something to do with suggesting that this convention be held in New York and making up a program which has brought all of us so close together, then I feel that the time and the labor has been well spent, but far beyond that I do appreciate the cordial cooperation which has been accorded me on every side. I appreciate the warmth of the handshake which I have received in the lobbies during the sessions of the convention; and I shall go back to my home, retiring now again to the routine of banking, with, as Will Rogers said last night, "the work of the world definitely lifted from my shoulders," and live in the memory of your kindness and consideration.

The following speeches, quoted from *The Congressional Record* of December 29, 1920, were given in honor of "Uncle Joe" Cannon. Sentiment and humor are neatly combined. Note Mr. Cannon's response:

MR. CLARK of Missouri: Mr. Speaker and gentlemen of the House, a long political career has some disagreeable features in it, as I found out on the 2d day of November. [Laughter.] But it also has some very pleasant ones, and the one that we are about to celebrate today is exceedingly pleasant. To me it is a labor of love.

On this day Mr. Speaker Cannon has served longer in Congress than any other man in the history of the Republic. [Applause.] I doubt exceedingly whether his record will be duplicated in the next hundred and odd years of the Government's existence. When he was 80 years old we went through a magnificent oratorical performance here, with high-class speeches, that I have always called the apotheosis of Uncle Joe. That was a remarkable performance, too.

When Joseph G. Cannon was born on the battle field of Guilford Court House, a victory for Lord Cornwallis, the fruits of which were reaped by Gen. Greene, we did not have any railroads, any telegraphs, any telephones, any sewing machines, any flying machines, any repeating rifles, and a thousand and one things that we consider necessary to our modern civilization. Some newspaper man stated not so long ago that Uncle Joe came into the House in 1863. Of course, that missed the mark by several years. Up until this time Senator Morrill, of Vermont, has held the record for length of congressional service, although to make out his 43 years, 9 months and 25 days you have to add his 12 years in the House to his 31 years, 9 months and 25 days in the Senate.

Missouri was the first state that ever sent a man here for 30 consecutive years to the Senate, and it remains to this day one of the two States that has done that. When Senator Morrill began his thirty-first year I said it was to take the credit away from Missouri. I supposed that was intended to be humorous. Anyhow, today Mr. Speaker Cannon has served 43 years 9 months and 26 days. Senator Morrill died on the 28th day of December and this is the 29th.

It is a great honor to the House that Mr. Speaker Cannon has served all of his time in Congress in the House. No man in the House now can expect to serve that long, or ever will, I think. When we celebrated Uncle Joe's eightieth birthday I laid down the conditions on which a man could serve as long as he had. In the first place, the politics of his district must remain the same. In the second place, he must be a man of force and ability. In the third place, he must remain as faithful as the North Star. I said that Uncle Joe filled those conditions. I think yet that he does. He has lived nearly 85 years; not simply breathed 85 years, but every hour and day that he has been on earth has been active. [Applause.] We all rejoice in the fact that he is still in fine fettle physically and mentally. [Applause.] His strength is not abated. He discharges the duties of a Congressman now as faithfully as any young Member of the House does, and a great deal more faithfully than most of them do. [Laughter and applause.] That is one reason why he has stayed here so long. The principal reason is that with two short seasons of mental aberration his district has remained faithful to him. Twice it did not remain faithful to the Republican Party, but that is neither here nor there.

Getting beat for Congress does not hurt a man who is fit to come to Congress. I think that is an absolute fact. [Applause.] Anyhow, he came back from his first rustication right in the prime of life and went back at the head of the Appropriations Committee and did splendid work. I am certain that I express the hope and wish of every Member of the House that he will live for years to come and stay in the House as a great public institution. [Applause.]

MR. SHERWOOD: Mr. Speaker and gentlemen of the House, it is true that I am the oldest man who ever served in this historic Chamber, but I have always been told that there is no virtue in being old. [Laughter.] If there were, I would be the most virtuous man here. [Laughter.]

We are here today with a living knockdown argument of the theory of Dr. Osler [laughter] in Uncle Joe, who has honored this Chamber with the longest service of any man who ever served in any parliamentary body in the world. [Applause.] After the magnificent speech of the gentleman from Illinois [Mr. Rodenberg] so full of historic interest, I hardly feel like saying anything about the career of our distinguished colleague.

I was a Member of the Forty-third Congress. I came into this Chamber as a Representative on the first Monday of December, 1873. We two old chums are the only two men now in public life who were members of that Congress. The only difference between myself and Uncle Joe is that he has been here nearly all the time, and I have been absent nearly all the time. [Laughter.] You may not know it, but I hold also a world's record of being out of Congress for 34 years, and then coming back. That is the world's record for outing. [Laughter.]

The gentleman from Illinois [Mr. Rodenberg] has referred to the great historical characters of the Forty-third Congress. I remember them well; and his oration has called to memory the scenes that I witnessed every day on this floor between Gen. Butler, of Massachusetts, who had a seat on the Republican side, and "Sunset" Cox, of New York, a Democrat, who had a seat on this side. Gen. Garfield occupied a third seat from the rear, and back of him was Charley Foster, afterwards governor of Ohio and Secretary of the Treasury; a distinguished Buckeye statesman. I occupied a seat on the Republican side between General Hawley, of Connecticut, and George R. Hoar, of Massachusetts. I was young and green then and did not know any better. [Laughter and applause.]

James G. Blaine, the ablest man of his era, was Speaker of the House. He was his own parliamentarian. We did not have any Hinds' Precedents then. We did not have any Calendar Wednesday. We did not have any Committee on Rules. [Laughter.] We did not have any budget system talk. [Laughter.]

Gen. Grant, then the foremost man of all the world, had just started on his second term, and I remember that the entire appropriation for the White House, salaries, clerks, and everything, was only $42,000. He did not have any military aids. He did not have any bodyguard. I met Gen. Grant time and time again walking all alone on Pennsylvania Avenue.

Speaking of old men, do you know that Pope Leo XIII and John Adams were giving out great ideas at 90? Henry Gassaway Davis, who died a few weeks ago at 93, was looking after his great interest in mines and railroads at 92. George Bancroft, the historian, was writing deathless history at 80. Tennyson wrote his greatest poem, "Crossing the Bar," at 83. Michael Angelo painted the greatest single picture ever painted by mortal man at 80, and was master of the sky and sunshine at 83. Goethe wrote "Faust," the masterpiece of all English literature, at 80. Thomas Jefferson, Talleyrand, Herbert Spencer, and Voltaire were giving out great ideas at 80. Gladstone made the greatest campaign of his entire career at 80, and was master of Great Britain at 83. John Wesley was at the height of his eloquence and power at 88. Humboldt, the greatest scientist and explorer of the German people, submitted the last section of his immortal "Cosmos" at 90. Victor Hugo was at his best from 75 to 80.

Uncle Joe, it is true, has passed the period of adolescence and has reached the age of discretion [laughter] but he has yet years of useful service to his State and country. After the 4th of March next I shall bid farewell to Congress, and Uncle Joe will then be the oldest Member of Congress and the oldest member of any parliamentary body in the world, and I wish him a parting God bless with all my heart. [Long applause, Members rising.]

MR. CANNON: Mr. Speaker, we have had so many of these wakes [laughter] that I am beginning to wonder if I am not already realizing the hopes of those who desire to return from the other shore and continue to communicate with their friends who are still participating in the ordinary affairs of this mundane sphere. But it is a compliment that I appreciate from my fellow Members of the House, and I thank my personal friend and colleague, the former Speaker, for his sentiments, which I fully reciprocate.

I realize that it is a rather long time that I have been here, but it has not seemed long, for time never drags in the House, and the realization of the years that have come and gone comes to me only when I look into the faces of my colleagues and note the changes.

The year of 1872 was a memorable one in many respects. Vesuvius had a violent eruption that year [laughter] and Gen. Sherwood and I were elected to the House. [Laughter.] There were other happenings —the organization of the German Empire and the French Republic, the emancipation of slaves in Porto Rico, the connection of Australia with the rest of the world by cable, the great Boston fire, and the Geneva award of the Alabama Claims, but these concerned the world at large, while the election of my friend and colleague, Gen. Sherwood, and myself was personal, and I am glad he is here with us to share with me the doubtful honor of elder statesmen. [Laughter.]

As I look into your faces I am reminded that our honored Speaker and predecessor in that chair were approaching the polls to cast their first votes that year, Mr. Gillett no doubt voting for Gen. Grant, who had only a few years before been considered a good Democrat, and Mr. Clark voting for Horace Greeley, who was still a stalwart Republican and protectionist [laughter], though translated for a few brief weeks to the leadership of the Democratic Party. [Laughter.]

Jim Mann, at the age of 16, was no doubt beginning his struggle with rival ambitions to continue a farmer or become a lawyer, and I am glad that his perverse nature monopolized his ambitions until today he is an ornament to both professions, a true, scientific farmer and the most industrious and useful lawmaker I have ever known.

My friends Rainey and Mondell, at the age of 12, were beginning to figure life in percentages, while Rodenberg, at the age of 7, was winning his way with "You would scarce expect one of my age" [laughter], and the ambitions of Claude Kitchin and Nick Longworth, at the age of 3, were centered about their first pants. [Laughter.]

But as I look over the House I find more than 100 of my colleagues who had not then been born; and as I have watched you as you took your places as leaders in committees and on the floor in debate, some of you already called veteran legislators, I feel that 1872 must have been a long way back in the history of the House and the country, for there have been new names added to the United States with a whole great empire covering the plains and the mountains of the West now represented on this floor that were not here then. Eleven States have been admitted to the Union since I first became a Member of the House, and they have often made a noise like a majority here [laughter] and in the Nation and the world, both in peace and in war. [Laughter.]

We have had great development in these years, and I am glad to have been a small part of it and to be able to continue with you in the work we here do for the peace and prosperity of the American people first and the world, so far as we can, by example in fraternity and charity.

I admit that I have been here off and on more years than any of you, but I am not the veteran in continuous service. Gillett, Clark, of Missouri, Mann of Illinois, Butler, Greene of Massachusetts, Moon and Sims rank me in that line, because I had two vacations, which I did not seek, and those four years were the longest years that have intervened since I first came to Washington. [Applause.]

I thank you from the bottom of my heart. [Prolonged applause, all of the Members rising.]

Committee Reports.—A study of the proceedings of conferences, conventions, and similar gatherings will disclose considerable variety in the structure and style of reports. The usual report is impersonal and somewhat formal. The matter is given under distinctive headings. There are clear and concise summaries of the principal activities during the term of office. Beside the survey of the past there may be a look ahead, a statement of present and future problems and tentative solutions.

Reports are often informal, however, and personal. The chairman may be discursive, argumentative, and exhortatory. If he is dealing with an issue that is of immediate and absorbing importance to his organization he may speak at much greater length than is customary. If he expects the report to be discussed or challenged or fears that it may be disapproved he may convert the report into a vigorous speech.

No report need be dull. Good selection, specific suggestion and business-like attack will enliven subjects of comparatively routine nature.

The brief reports given below are examples of the forms commonly used:

At the annual convention of the American Bankers Association in 1919, Dr. Irving Fisher, of Yale University, addressed the convention upon the subject of "Stabilizing the Dollar," and submitted a plan designed to accomplish such result. The Executive Council voted that the subject be referred to the Currency Commission for report.

The commission has been provided with literature for and against the proposition. The principal literature in favor of Dr. Fisher's plan for stabilizing the dollar is contained in his own book published by Macmillan Company, in which he discusses the subject with great force and clearness. He has approached the subject from all angles, raising and answering from his standpoint all possible questions or objections. We also put before the commission a briefer presentation and discussion by Dr. Fisher for his plan. The commission was also furnished with discussion of Professor Fisher's plan by leading economists and financiers who do not approve of the same. For instance, Dr. Carl C. Plehn, professor of economics, University of California; Dr. E. R. A. Seligman professor of economics, Columbia University, and formerly president of the American Economic Society; Dr. David Kinley, president of the University of Illinois and formerly president of the American Economic Association; D. B. M. Anderson, Jr., economist of the Chase National Bank in New York; Dr. H. P. Willis, professor of banking at Columbia University and formerly secretary of the Federal Reserve Board; Dr. J. H. Hollander, professor of economics at Johns Hopkins University; Dr. F. W. Taussig, professor of economics, Harvard University, formerly president of the American Economic Association; Dr. J. L. Laughlin, emeritus professor of economics, Chicago University; Dr. David Friday, professor of economics, University of Michigan; Andrew J. Frame, economist, Waukesha, Wis.

The Currency Commission has given very careful study to Dr. Fisher's proposal. We have examined the literature bearing upon the subject pro and con. It is our conclusion that Professor Fisher's plan, though interesting and ably worked out, is wholly impractical, and would involve grave dangers to the stability of our financial and monetary system. It would lead to foreign drains on our gold in any period of crisis, since the plan calls for lightening the gold behind the dollar when prices fall, and foreigners, foreseeing this, would draw down their balances in this country and sell "dollars" short, before the Government could make the change. The plan would also make difficult, if not impossible, the maintenance of gold redemption in periods of rapidly rising prices. If adopted at the present time it would perpetuate all the suffering which recipients of fixed incomes have experienced as a result of rapidly rising prices of the war. It would be wholly out of the question for the United States alone to adopt it, as Professor Fisher proposes, and almost no other great country is in a position to meet gold obligations on demand. Had the plan been in operation at the outbreak of the war in 1914, it would have broken down, as Professor Fisher now admits. It could not, therefore, have prevented the war-time rise in prices, and consequently most of the claims which Professor Fisher has made for it must be abandoned. The great economic evils of the war have grown out of wasteful consumption and destruction, demoralization and interruptions of transportation, and the withdrawal of many millions of men from production, the whole combining to create great scarcities of goods. No change in the monetary system could have prevented this evil. The plan, therefore, could not have been a remedy for social distress and discontent.

Professor Fisher's plan involves the modification of contracts calling for payment in "gold coin of the United States of the present weight and fineness," by substituting the "stabilized dollar" for the dollar of fixed weight and fineness. Your commission is not in sympathy with this feature of the plan.

Our judgment is, therefore, definitely adverse to Professor Fisher's plan.

Our judgment is further very definitely adverse to the proposal that the American Bankers Association should memorialize Congress to appoint a commission to investigate this matter and to determine whether a law embodying the plan should be adopted by Congress. We believe it is unwise to agitate changes in the gold standard at the present time. Proposals looking toward the creation of new currency systems divorced from the gold standard are being made in many places. Many of them are of an extremely wild and dangerous character. Professor Fisher's plan, to be sure, retains the element of redemption of gold, even though in a varying amount of gold. But there are many proposals which involve the abandonment of gold altogether and the creation of fiat money pure and simple. It is our view that the banking profession should set itself firmly against agitation of any schemes of this sort. The next ten years will see a prolonged contest between the defenders of sound money and the advocates of unsound plans, especially in Europe, and it is our view that the banking profession of the United States should concern itself with the maintenance in the United States and restoration in Europe of the old-fashioned gold standard, rather than with any effort to introduce refinements and novelties.

In an appendix we submit various documents bearing upon Professor Fisher's plan. The plan itself is stated most fully by Professor Fisher in his book, "Stabilizing the Dollar," published by Macmillan in 1920. This book is ably and interestingly written, and members of the Association, who wish fullest information regarding Professor Fisher's proposal, are advised to consult this book.

We call your attention especially to the fact that the economists whom we have quoted and who have written in opposition to Professor Fisher's plan are among the very ablest men in the economic field. The weight of their combined judgment strengthens decidedly our confidence in our own adverse conclusions regarding Professor Fisher's plan.

Should the convention print the data herewith submitted and made a part of this report, members of the Association will have at their command a very full and able presentation of both sides of the question.

Respectfully submitted,

Currency Commission.

A special committee on railroads was appointed in December by President Hawes, and at a meeting held in Chicago, December 30, the committee decided on the following fundamental principles as representing the Association's attitude in the legislation covering the return of the railroads. Copies of the resolution were immediately placed in the hands of the conference members of the House and Senate and the substance of the resolution wired to all members of the Executive Council and Clearing Houses. The entire membership of the Association were forwarded copies of the recommendations below, and were requested to urge upon the members of Congress these fundamentals in connection with the Cummins and Esch bills, and the adoption of legislation in accordance therewith. With one exception all the suggestions of the committee were written into the Esch-Cummins railroad measure:

The credit of the railroads of America has been impaired. Consequent bad physical conditions and lack of equipment, if not remedied, will break down the whole fabric of transportation, and endanger the business of the land. The present high cost of living would thereby be driven higher.

Believing that the American public and Congress assembled will look to the American Bankers Association for an expression of their opinion as to what is necessary to rehabilitate the credit of the railroads of

America, the Special Railroad Committee of the American Bankers Association presents the following recommendations:

1. That we favor the return of the railroads and transportation systems to private ownership as soon as practicable.

2. That we favor the voluntary, but not compulsory, consolidation of railroad properties, subject to the approval of the Interstate Commerce Commission, or such other board as Congress may establish.

3. That we favor permissive Federal incorporation.

4. That we favor exclusive regulation and control of the issue of stocks or bonds by railroads and water common carriers, and of the purposes to which the proceeds of the sale of such securities may be applied, by the Interstate Commerce Commission, or such other board as Congress may establish.

5. That we favor a government guarantee to all railroads for six months, after the end of Federal control, of net operating income equal to the standard return for the same period during Federal control.

6. That there be an extension of the carriers' indebtedness to the government for capital expenses to run serially for a period of from ten to twenty years.

7. That the regulation of all rates that affect interstate commerce, of maximum and minimum rates and joint rates and of the division of joint rates, by the Interstate Commerce Commission, shall be under a statutory rule, providing that the railway carriers, as a whole, shall be allowed to earn an aggregate minimum annual net railway operating income equal as nearly as may be to 6 per cent, on the aggregate value of their property as a whole and that provision be made for the ascertainment of a reasonable value of railroad property for this purpose.

Your Committee of Seven appointed to encourage, suggest and develop ways and means for better cooperation among bankers' associations and to devise plans for coordinating their activities to the end that more effective and beneficial work can be accomplished for member banks, begs leave to submit its brief report.

It has been very encouraging to note that in a majority of the state conventions during the past year, a definite period was set apart on the program for the use of those representing the American Bankers Association. In every case one of its officers was on hand to define plans and purposes of the national organization and its speaker was in each instance supported by the state officers representing the American Bankers Association. The effect of this was uniformly successful and the large gains in A. B. A. membership are traceable in a considerable degree to the better understanding that resulted from such discussions. We believe that such cooperation between the state organizations and the

American Bankers Association will show its benefits in many other ways and every effort should be made to continue this method of work.

Your committee is in possession of considerable data which tends to indicate that a real coordination between these organizations might lead to some economy in the cost of their maintenance and operation and the elimination of duplication of effort. In view of the fact, however, that the American Bankers Association during the past year has had a committee on the revision of the constitution and by-laws, whose report has been heard and acted upon by this convention, it was feared that any specific suggestions made by the Committee of Seven might conflict in some respect with the perfecting of the committee's report. We, therefore, make no recommendations at this time, believing it better to wait until the operations of the revised constitution can be observed and its effect determined.

Your committee respectfully submits its report and asks that the committee be continued.

The Inspirational Talk.—The chief difficulty with this type of address is to keep it sincere and sensible as well as spirited. Salesmen are regularly exhorted to get more business. Pride, courage, ambition, and energy must be stimulated frequently. But this constant urging, especially the repetition of slogans, comparisons, and perfervid optimism, soon loses its effect unless there is genuine sympathy and honest discussion of obstacles and actual business conditions. Concealment, exaggeration and "bunk" are easily detected by the cynical or discouraged listener. The conventional "ginger" talk is worse than useless. It only induces more pessimism, moroseness, and inaction.

Honesty, tact and specific facts will move men. Patient but cheerful explanation, constructive suggestion, natural conversational language, are far more effective than hectic epigrams or "literary" and colorful effusions. The good story or incident, the stirring appeal, the bit of eloquence that nerves men to a fresh attack, are certainly not out of place, but they must be tempered by a sense of reality, of practical helpfulness.

If men are failing because they are loafing, confront them with the disagreeable but compelling facts. Other salesman in similar circumstances are making better records. Show how they do it. Give ample details about successful methods. Men are sometimes shamed into better action when sentimentality only excites their scorn.

Here is a significant passage from "Succeeding with What You Have," by Charles M. Schwab:

> Once when I was with Mr. Carnegie I had a mill manager who was finely educated, thoroughly capable and master of every detail of the business. But he seemed unable to inspire his men to do their best.
>
> "How is it that a man as able as you," I asked him one day, "cannot make this mill turn out what it should?"
>
> "I don't know," he replied; "I have coaxed the men; I have pushed them; I have sworn at them. I have done everything in my power. Yet they will not produce."
>
> It was near the end of the day; in a few minutes the night force would come on duty. I turned to a workman who was standing beside one of the red-mouthed furnaces and asked him for a piece of chalk.
>
> "How many heats has your shift made today?" I queried.
>
> "Six," he replied.
>
> I chalked a big "6" on the floor, and then passed along without another word. When the night shift came in they saw the "6" and asked about it.
>
> "The big boss was in here today," said the day men. "He asked us how many heats we had made, and we told him six. He chalked it down."
>
> The next morning I passed through the same mill. I saw that the "6" had been rubbed out and a big "7" written instead. The night shift had announced itself. That night I went back. The "7" had been erased, and a "10" swaggered in its place. The day force recognized no superiors. Thus a fine competition was started, and it went on until this mill, formerly the poorest producer, was turning out more than any other mill in the plant.

The need of a definite purpose in work is an ancient theme. An efficiency magazine quotes Seneca: "If a man does not know to what port he is steering, no wind is favorable to him." The idea is developed in an inspirational talk:

> Efficiency is not hurry and bustle; it is not noise and excitement and ceaseless activity. It is organized, planned action, leisurely done, and with each step marked out in advance. Some men are like tugboats tossed about on the waves, darting here and there, emitting clouds of smoke and making a terrific racket. They seem to be tremendously active. With them, there is "always something doing."
>
> But the tugboat never gets anywhere in particular. For all its strenuousness, it always ties up at the same dock at night.

Other men are like ocean liners—they proceed calmly, quietly, and with no show of effort.

Ocean liners move according to plans laid out months in advance. Their time is scheduled accurately and in detail. They proceed toward a definite port, irrespective of wind or wave. Although they make far less noise, they run more rapidly than the tugboat, and they arrive at their destined port, having sailed every moment according to chart and compass, steering their course by the stars. Let your life be that of a great liner. Find out where you are going and get there.

So Efficiency means taking your brains and hands, the work you are doing, the way you are living, and so using all of them that you will get more out of them with less work. It teaches you to manage yourself with the same foresight, saving of energy, and acumen as though you were a bank or a factory.

The figure of the ship and the port is one of the most popular with inspirational writers and speakers. Hamilton D. Mabie amplifies it like this:

There are two kinds of men in the world; those who sail and those who drift; those who choose the ports to which they will go, and skillfully and boldly shape their course across the seas with the wind or against it, and those who let winds and tides carry them where they will. The men who sail, in due time, arrive; those who drift often cover greater distances and face far greater perils, but they never make port.

The men who sail know where they want to go and what they want to do; they do not wait on luck or fortune or favorable currents; they depend on themselves and expect no help from circumstances.

No man becomes great by accident. A man gets what he pays for, in character, in work, and in energy. There are few really fine things which he cannot get if he is willing to pay the price. Men fail, as a rule, because they are not willing to pay the price of the things they want. They are not willing to work hard enough, to prepare thoroughly enough, to put themselves heartily into what they are doing.

The only road to advancement is to do your work so well that you are always ahead of the demands of your position. Keep ahead of your work and your work will push your fortunes for you.

Our employers do not decide whether we shall stay where we are or go on and up. We decide that matter ourselves.

The value of time and its systematic and productive expenditure are naturally ever pertinent and practical themes. A great cash register company quotes Arnold Bennett in "How to Live on Twenty-four Hours a Day."

> The supply of time is truly a daily miracle, an affair genuinely astonishing when it is examined. You wake up in the morning, and lo! your purse is magically filled with twenty-four hours of the unmanufactured tissue of the universe of your life. It is yours. It is the most precious of possessions. No one can take it from you. It is unstealable, and no one receives either more or less than you receive. Talk about an ideal democracy. In the realm of time there is no aristocracy of wealth and no aristocracy of intellect. Genius is not rewarded by even an extra hour a day.

A writer in the magazine, "How to Sell," turns this generality into definite advice for the salesman.

> One good, sure way to sales success is to use your head for something else beside a hat rack. Plan each day's work ahead, the night before, and thus be sure of getting 100 per cent out of each hour the next day by having a regular schedule on hand to be carried out, something for each minute and hour of the day.
>
> Since the first duty of a salesman is to sell, it becomes necessary for him to get the most out of his time, and in order to have a chance to sell he must constantly *prospect for prospects*, since he cannot have prospects made to order. A tip may help, but results come from planning ahead from day to day about the number of calls to make, where and upon whom, then trying to rival each day by making more and more calls or making more and more sales. By carrying this plan through, he is bound to arrive. But if he sits around, waiting for an inspiration, or for something to happen, he finds himself unable to tickle the keys of his cash register.
>
> What if he doesn't register a sale for every call, he is doing some constructive selling work anyhow, and he is building up good-will besides. He is also making new friends and inoculating possible buyers with the buying impulse. By prospecting for prospects he runs the chance of the immediate or the ultimate sale, a seemingly impossible deal which lingers just around the corner waiting for him to show up, a sale which he least dreamed of. By sitting around, twiddling his thumbs, he misses both the sale and the opportunity, besides wasting time.
>
> When automobiles were hard to sell and other agencies were waiting for something to happen, a certain automobile salesman proposed a canvass of the entire city in search of prospects. The sales manager

accepted the plan and the city was divided into sales districts, a crew of interviewers being assigned to each district, whose job it was to make a house-to-house canvass, to ring the front door bell at each house and ask these questions:

First. Do you own a car?
Second. Are you thinking of buying one?
Third. When, and what kind?

Each crew turned in a detailed report and these reports enabled the sales manager to map out a territory for each salesman from day to day as the reports came in. Enough cars were sold to more than pay for the canvass, and enough real, live prospects were secured to keep the sales force on the follow-up and the ultimate sale. Instead of waiting around for sales to turn up, or scratching up tips here and there, this salesman dug in on his own account and made something turn up.

The salesman, who finds himself asking, "What am I going to do today?" is likely to find the day half ended before he has gotten fairly well started. On the other hand, if he maps out the next day's program in advance, the night before, he will find himself living up to it on the morrow.

Ask yourself, as a salesman, whether you are making the hours work for you while they are yet yours. We are all on an equal footing when it comes to the time allotted us each working day, but it is on how much we get out of our time that our quota and star salesmanship badges depend. Intelligently directed work leaves no regrets for lost time, for intelligently used time will make any salesman successful.

The proper utilization carries with it enthusiasm instead of indifference, optimism instead of pessimism. When we fight for time we feel that we are getting somewhere. When we dillydally our efforts seem wasted, our time uselessly squandered, and we say that we had "a punk day" of it, when the fault was really our own. We don't feel satisfied at night, and we wonder why, not knowing that we only were to blame. But introspection tells us that if we use time and effort intelligently, we are not only sure to produce more sales, but we are also sure to make each succeeding month a little better, a trifle brighter, than its predecessor. It keeps us forging ahead at a steady gait. We feel that we are due to arrive. If we budget time, each succeeding month then becomes positive instead of negative, and shows a steady increase in sales. These sales come apparently with greater ease, if anything. We seem to accomplish more with less effort.

Time is the heritage of life itself. The waste of time is the greatest of all human wastes. . . . To make the minutes count for something, draw up a chart for the next week and on it show how you spent your minutes and hours each day. Study this chart at the end of the week and count up the number of wasted hours, the numbers of productive hours, and the number of sales, then figure out how you could save that wasted time for the coming week and turn it into an increasing number of sales. This is one way to measure the value of time and to make the minutes count. It will help you more fully to appreciate the value of time in dollars and cents. Once you have done this, you will have translated a world of thought and meaning into the everyday problems of salesmanship.

Persistency is a staple subject for the speech of inspiration. The analogy, the striking comparison, heats and sharpens this idea as surely as it quickens the meaning of purpose and economy. A house organ gives us this:

A bar of steel weighing half a ton was suspended vertically by a small chain. Nearby, a cork from a bottle was suspended by a silk thread. The cork was started swinging so that it struck gently against the steel bar. Of course, it made no impression on the bar. But the motion of the cork was continued and at regular intervals it struck the great bar in exactly the same place. Five minutes passed, and still no effect was noted on the bar. After ten minutes the bar gave evidence of feeling uncomfortable. A sort of nervous chill crept over it. At the end of twenty minutes the great bar was swinging like a pendulum of a clock.

Many, many times, it is said, in effect, "Well, I've tried advertising and it did not produce results. I ran a two-column, four-inch ad every week for six weeks in the *Gazette* and got no return from it."

We never question that statement—we only question the good judgment of a man who tries to do the impossible and complains that his tools were no good. We only question the good sense of a man who says, "I'll take one dose of this medicine and if I don't feel better right away the doctor is a dumb-bell and his medicine a fake."

One bath doesn't keep you clean for life—you have to keep at it. One punch didn't knock Carpentier down—Dempsey kept at it. One shot didn't win the war—the boys kept at it. One ad—or one month's ads—won't bring the business—you've got to keep at it.

The public does not want to remember—you must make them. The public mind is the bar of steel—a dead weight. Your advertising is the little, tiny cork, but if you keep your cork swinging on that mass of steel it will swing—your way.

To be effective and enduring inspiration must be supported by instruction. The wise executive shows how, gives specific aid as much as possible.

W. L. Barnhart writes of a prize-winning salesman:

> His sale showed careful planning in order to defeat the argument of a competitor who was seeking business by giving a *lower* price on the *same* goods.
>
> Briefly, the sale was this: A large grocery jobbing house had invaded the territory of a small local jobber and was making a bid for all the small firm's customers, by offering them a 10 per cent discount for cash, instead of the customary 2 per cent. Presumably, the large cash discount was offered because the manufacturers would not permit the cutting of prices on standard goods.
>
> The salesman laid his plans carefully and won the day by showing the customer that it was more to his advantage to buy from the local house at the smaller discount, because by buying locally he could: (1) Buy in smaller quantities; (2) requiring less capital; (3) getting greater turnover of capital; (4) relieve himself of transportation annoyances and delays; (5) make it unnecessary to file claims in case of damage or shortage, and (6) have less stock on hand at the end of the season, because of being able to order a smaller assortment to start with and fill in only as needed.
>
> The *turning point* in this case I believe to be the salesman's determination to succeed and the careful way in which he arranged his facts to show the customer that it was really to his own interest to take the smaller discount from the local firm.
>
> *Nobody on earth can resist the salesman who is offering him something he really needs, and who can show him conclusively that it is more advantageous to buy these goods from the salesman's firm than from anybody else.*

Nominating a Candidate.—This type of speech has two main divisions, a description of the requirements of the office and a sincere, vigorous statement of the candidate's qualifications. It may fittingly include a brief history of his achievements and experiences so far as they show his ability to perform the duties of the position in question. Show how the peculiar temperament of the candidate, his courage, patience or enthusiasm, and his initiative, make him exceptionally desirable. It is customary not to mention the candidate's name until the last sentence: "I nominate Mr. ———" etc. To withhold the name until the end is sometimes awkward and artificial. It is no breach of etiquette to give it sooner.

When John D. Long nominated George F. Edmunds in the Republican Presidential Convention of 1884 he followed closely this time-honored arrangement. His language may be a bit more rhetorical and oratorical than that which you will speak, but the structure and the details of the speech are worth studying:

> Mr. President and Fellow Delegates: We are here to discharge a trust. Let us remember that we are to account for it hereafter. I appeal to the unimpassioned judgment of this convention. I appeal from the excitement of this vast concourse to the afterthought of the firesides of the people. And remembering that an American audience never fails in fair play, I appeal even at this late hour for an opportunity for brave little Vermont.
>
> The Republican party commands today the confidence of the country. It need not invoke its record of twenty-five years, for that is the common knowledge and admiration of the world. It need not appeal to its principles, for those are the very foundation of the marvelous progress and prosperity of this great republic. There only needs that, in its candidate, in the simple elements of his personal and public character, it furnish a guarantee of its continued fidelity to itself. There only needs that it respond to the instinct of the people. That done, its triumph in the coming presidential election is as sure as the coming of election day. But, gentlemen, that instinct must be obeyed. It represents a demand which is as inexorable as fate itself. It recognizes the merits and the services of all the candidates before us. It obtrudes no word of depreciation for any of them. It cares little for issues of expediency or preferences of personal or party liking. But by that awful voice of the people which is as the voice of God, it sets an imperative standard of its choice which bids us rise to that or fall.
>
> We are convened, therefore, in behalf of no man. The country and the party are greater than the fortunes or the interests of any man, however dear or honored. We are here as Republicans, and yet brave and broad enough not to be here in the interst of the Republican party alone. Even in this tumultuous excitement, we feel that, charged with the most sacred responsibilities that can fall upon representatives of the people, we are here in the interests of the people and all the people—of the country and the whole country. We are here to select for President a man from our own ranks, indeed, but a man whose record and character, whose tested service, whose tried incorruptibility, whose unscathed walk through the storms and fires of public life, whose approved wisdom equal to every emergency, whose recognized capacity to put a firm, safe hand on the helm, and whose hold upon the confidence of the people, make him not our choice for them, but their choice for themselves. He must be one who will command their undivided sup-

port. Not merely brilliant qualities, on the one hand, or meritorious qualities, on the other, are enough. He must be of the staying qualities of the sturdiest American character. He must represent no wing or faction of the party, but the whole of it. He must be one who will hold every Republican to his cordial allegiance, who will rally indifference and independence even into aroused conviction and an earnest front on our line; one who will stand for every beat that ever throbbed in the national heart for humanity, freedom, conscience, and reform; one who will stand for whatever has been of honest and of good report in our national history—for whatever has made for economy, financial wisdom, clean politics, and the integrity of national life. And, above all, he must be one whose name will carry in the coming canvass that sense of security to which, at each presidential election, the country turns as the very rock of salvation. Such a man, honest and capable, will first master the sober judgment and approval of the people, and thence forward stir them to the only enthusiasm, my friends, that counts, and that is the enthusiasm of public confidence. And then on election day conscience, where their safety lies, the irresistible uprising of the people, like the mighty inrolling of an ocean tide, will sweep him, never fear, into the highest seat of your public service.

That is the measure and demand, not of a party, but of the country. Meet it, and you have done your work and won your victory in advance. Respond here and now to this instinct of the people, and they will take care of the result. The standard is high, but the candidate I name rises to it. If there be an ideal American citizen in the best sense, it is he. You know, the people know, that his character, his ability, his worth, his courage are as recognized and familiar as a household word. Calumny dare not assail him, and, if it dare, recoils as from a galvanic shock. Against no other candidate can less be said than against him. For no other candidate can more.

I stand here, Mr. President, honored though I stood alone, with the duty of presenting his name to this convention. But it is not I, it is not the State, nor the delegates whom I here represent, who present that name to you. It is presented by uncounted numbers of our fellow citizens, good men and true, all over this land, who only await his nomination to spring to the swift and hearty work of his election. It is presented by an intelligent press, from Maine to California, representing a healthy public sentiment and an advanced public demand. It is the name of one whose letter of acceptance of an unsolicited honor will constitute all the machinery he will have to put into its procurement. It is a name which in itself is a guarantee of inflexible honesty in government, and of the best and wisest cabinet the country can afford,—no man in it greater than its head. It is a guarantee of appointments to office, fit, clean, and disinterested all the way through,—a guarantee of an administration which I believe, and which in your hearts you know, will realize, not only at home, but abroad, the very highest conceptions of American statesmanship. It is a name, too, which will carry over all the land a grateful feeling of serenity and security like the benignant promise of a "perfect day in June." It will be as wholesome and refreshing as the green mountains of the native State of him who bears it. Their summits tower not higher than his worth; their foundations are not firmer than his convictions and truth; the verdant and prolific slopes that grow great harvests at their feet are not richer than the fruitage of his long and lofty labors in the service of his country. Honest and capable, unexceptionable and fit, the best and most available, the very staunchest of the old Republican guard, the most unflinching of American patriots, with the kindly heart of a courteous gentleman, as well as the robust and rugged mind of a great statesman, not more sternly just in the halls of Congress than tender in that sanctity of the American heart, the American home, a man of no class, no caste, no pretense, but a man of the people, East, West, North, South, because a representative of their homeliest, plainest, and best characteristics! Massachusetts, enthusiastically leaping her own borders, commends and nominates him to this great Republican convention as the man it seeks, as a man of its instinctive and honest choice, as the one man whom its constituents everywhere will hail with one unbroken shout, not only of satisfaction, but of relief.

Gentlemen, I nominate as the Republican candidate for the next President of the United States, the Honorable, aye, the honorable George F. Edmunds of Vermont.

ASSIGNMENTS

1. Appoint a toastmaster and a committee of arrangements for an actual or imagined dinner at least two weeks distant. The Committee may select the speakers and assign or approve the toasts or subjects. Outlines of the speeches should be submitted to the instructor before the dinner. The toastmaster may inject a little humor, reality, and responsibility into the occasion by introducing the speakers as authorities in the subjects to be discussed; as Mr. Herbert Hoover Rice, Secretary of Commerce; Frank Vanderlip Robinson, former President of the National City Bank; Edwin Curtis Brown, Chief of Police; Payson Smith Jones, Commissioner of Education.
   The occasion should be as definite as possible. It may be the annual class dinner, a gathering of department store employees, the monthly luncheon of the Foreign Trade Club, or of the Amalgamated Advertisers.
2. Hold a convention, appoint a chairman and committee of arrangements as before. Have one student act as the mayor or some other city official to welcome the visitors, who may be The New England Hardware Dealers, the Cotton Growers Union, the Western Commercial Teachers' Association, the Industrial Engineers of America, or any other organization that the class may decide to be. A study of convention bulletins and reports will give many good suggestions for a varied and lively program. Have inspirational and humorous speakers as well as the usual successful business men.
3. Have a meeting to present a gift to the college or to a student. It may be a picture, loving cup, medal, or book. The chairman should explain briefly the purpose of the meeting and introduce the student who is to make the presentation. Some one should make the response for the college.
4. Hold a mass meeting to urge students to support the team by contributions and attendance at the games.
5. Conduct an election of officers for the class or the club. Have at least two nominating speeches made for each office.
6. Give a dinner in honor of the football team. Assign speeches for the President or Dean, one or two of the faculty, prominent students, the coach, and members of the team.
7. Give a dinner to Phi Beta Kappa students or others of scholastic achievement.
8. Prepare and deliver speeches for a "smoker" given by the sophomore class to the freshmen.
9. Conduct the regular weekly or monthly assembly. Assign a student to act as chairman, another to read a passage from the Bible, another to represent a visiting college president who is to speak, or a prominent business man. Appoint others to make announcements and to give other talks that are common to your assemblies.

10. Give a round of Chautauqua addresses. Pair off the students; one to make the introduction, the other to give the address. Reverse the order at a later meeting. The subjects may be of an inspirational nature or topics of popular interest. Get attractive titles. An outline and a copy of the speech should be given the instructor before presentation.
11. Every member of the class should have practice in conducting a meeting and in reporting as a secretary or a member of a committee. Each session should have different officers and speakers. It is convenient to make up a special class list with headings across the paper like this: Chairman, secretary, committee on business, on labor, advertising, salesmanship, finance, marketing, foreign affairs, politics, current events, etc., as many as may be heard in the hour. Assign only one student to each committee. The easiest way is to proceed alphabetically down the list, checking off somebody for every heading. A committee on resolutions should be heard often. This committeeman presents a debatable question. He may discuss the advantages of a tax on gasolene and conclude his talk by saying, "Mr. Chairman, I move that this class approve a two cent per gallon tax on gasoline." Or he may condemn the measure and say, "I move that the class go on record as opposing a tax on gasoline." The chairman may encourage a few minutes of lively discussion by the class and then call for a vote. If interest is lacking, let him call for the vote at once and proceed to the next order of business.

    The chairman will begin the meeting by rapping the desk with his gavel or pencil and saying, "The meeting will please come to order." When the class has come to order, he may go on with, "The secretary will call the roll," or, if that is unnecessary, "The secretary will read the minutes of the previous meeting." The secretary should keep an accurate record of assignments of speakers and of special items that may be due in the near future. He may profitably combine the work of secretary and critic and give helpful comment for those who spoke at the previous meeting. The report should be brief, interesting and well read. At its conclusion the chairman will say, "If there are no errors or omissions, the minutes are approved. May we hear from the committee on advertising?" or "Will the committee on foreign affairs report?" He should go promptly through his list without comment on the talks. He may allow questions and motions about one or two of the reports, but he should try to get through the assigned program. Before the close of the meeting, preferably after the secretary's report, he should announce the assignments for the next meeting.

    These may be made up by the chairman himself. At the end of each session he should hand the class list to the new secretary who will copy the assignments and then pass the list to the new chairman, who will study the sheet to make up his list of assignments. He will select names, beginning where the day's chairman left off. The check marks will show him whether a student has already served as chairman, secretary, etc. If some of the reports were not given, they may be called for first at the next meeting, under the head of "unfinished business." This should not be allowed to accumulate as it is discouraging to prepare a talk that cannot be given. The chairman should appoint fewer committees when he thinks it advisable. The reading of the minutes may be omitted, but they should be given the instructor for credit and reference.

The committee reports should be concerned with specific problems or illustrations. Under the head of "salesmanship" a student may speak on "My experience last summer as a canvasser." The report on "business" may tell how Woolworth developed the 5 and 10 cent stores, the one on marketing may show how the California fruit growers market their products. This talk would be appropriate under "business," "salesmanship" or "advertising." There may be considerable overlapping, but that will make little difference. What counts is having a standing program in which individuals rather than the class as a whole are responsible. There is sure to be an interesting variety of subject matter in every meeting.

The headings may be changed from time to time. Committees may be asked to report on history, science, art, literature, travel, etc. The chairman may appoint special committees to report on current questions of unusual interest to the college or the community.

12. Conduct a class reunion. Imagine that the class is meeting twenty years after graduation. Appoint a toastmaster and a committee to make the necessary arrangements. Let them appoint at least six speakers and confer with them in regard to subjects. The toastmaster should give a brief preliminary talk, humorous, philosophical or reminiscent. He should know enough of the history and the subject of each speaker to introduce him appropriately and entertainingly. If there is time left, he may call upon other students for impromptu talks. The wise student will not be caught quite impromptu. He will have a story, an anecdote or a witticism ready for trouble.
13. Elect a president, senator, governor, or mayor. All parties may be represented. Let each student give the instructor a slip of paper with his name and that of his candidate written on it. The instructor may then assign nominating addresses and speeches seconding the nominations. After all the nominations have been made for one office, the election should be held.
14. Imagine that a popular employee is resigning his position after several years of excellent service. You are to present him a watch in behalf of his fellow workers.
15. Let another student receive the gift and make the reply.
16. Tell a "funny" story. Give it a setting and introduce it as naturally as possible. Make it illustrate some general idea like laziness, speed, timidity, disgust, worry, confidence, aloofness, etc.
17. Which story told before the class is most useful to the public speaker? Give your reasons.

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(*Items in italics are titles or words for study rather than subject matter*)

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